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LOYDE HILLYER

Director of Montrose (Colo.) Junior Band

Read on page 40 about the prolific efforts of Prof. Hillyer to "Make America Musical."

The School Musician

BAND AND ORCHESTRA

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The Little Music Master's Classroom

JUST one more issue, Classmates, besides this before the school year ends, and you pack up your books, and dive for the ol' swimmin' hole.

Better make the best of the short time remaining, and learn something new every day. Of course, we know that with final exams standing very foreboding and prominent in the near future, your music study is apt to be slightly neglected, but it won't take long to read the lesson on page 33.

Look at the following questions first, and if you can answer them before reading the lesson, go to the head of the class. If not, however, read the story, then try again. This lesson is a review of your Bible as well as your music.

Here they are:

1. Name as many wind, string and percussion instruments as you can, which were mentioned in the Old Testament.

2. Our modern mouth organ is a species of what old Hebrew instrument?

3. What was the timbrel? the 'toph'? What are their successors in modern times?

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The School Musician
Turn to page 42 NOW and
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The Editor's Page

Music and the "Daily Dozen"

IT should be interesting to every student of music to know that practically every test or census analogy that has been taken to prove the educational value of instrumental instruction has ended in the definite conclusion that music study is one of the most efficient of brain disciplinarians. In many schools it has been found that music students invariably stand higher in all other grades than do those who are not students of music. A general examination in one Eastern college proved that the students of music established for themselves from 7 to 15% better grades than was possible to the rest of the student body.

Thus far, we believe, any thinking person will go with us. But to go beyond generalities, to go further than to acknowledge music study, as a good mind trainer and reduce the reasoning to trip-hammer mathematics is a little bit beyond what we believe should be expected. We refer to an edifying, if true, commentary which appears in a recent issue of an authoritative Music Magazine. The article went on to say that "it takes four thousand operations of the brain each minute that a concert artist plays a piano program." This calculation was based on a program given by Josef Hofmann. Just what kind of caesthenics the brain has to go through to operate or just what kind of meter was attached to the particular brain under test in this case is not stated in the article. If there is anything in the whole realm of mathematics that should make the Muse break down and weep, this certainly ought to be it.

Possibly an amateur program would not take quite as many so-called brain operations. But even at 2,000 operations a minute, we are inclined to the opinion that brain fag should be more popular in the high school band and orchestra than it has been up to date. We are still loyal to our opinion that music study is as Dr. Charles Elliott once said "The best mind trainer on the list." But this mathematical calculation is going just a bit too far for us. We prefer to continue to think of the whole scheme of music as an art. Are you with us?

If You Have Written a Letter

FREQUENTLY, very frequently, in fact, the editor of THE SCHOOL MUSICIAN receives letters of the most glowing praise of this magazine. Naturally, we have always regarded these letters as merely the symbol of a kind of a gratitude or appreciation that is felt only by the heart that experiences it. Gratitude is one of the loveliest of all emotions. It is a heavenly sense, much to be desired, sought after and zealously guarded.

To those grateful persons who are really gleaning the maximum good from this magazine, who have taken a proprietorship interest in its success, and who are perhaps unconsciously radiating this to an ever-widening circle of prospective readers, we want to say that your hopes for our success are coming into fulfillment. The growing reader interest throughout the country is most inspiring. Every subscriber seems to have appointed himself or herself a committee of one to tell others about THE SCHOOL MUSICIAN and every day sees many, many additions to our subscription list.

The advertiser, too, is from month to month showing more and more appreciation of the importance of our

great group of musical instrument buyers and users. This commercial side is, nevertheless, most important because it is after all, the advertiser who must pay the printing bills, and every reader and lover of THE SCHOOL MUSICIAN should remember this when things are to be bought which may just as well be purchased from the advertisers in our magazine.

We are mighty grateful indeed for the many beautiful letters we received from both students and supervisors, and we hope our service may continue to grow and expand until it covers the earth with goodness.

Frau Richard Wagner Bade Farewell

ALTHOUGH surviving her husband 47 years, a much longer period than most of our readers have been on earth, it seems to us to bring the immortal Richard Wagner a shade nearer our own age of living to know that his wife Frau Casima, lived until but a few weeks ago. Mrs. Wagner passed on Thursday, April 3.

The daughter of her husband's closest friend and perhaps his greatest admirer, Franz Liszt, she first married Hans von Buelow, when she was but twenty years old. She deserted von Buelow, for her true love Richard Wagner.

Frau Casima Wagner was a woman of forceful character. Since her husband's death in 1883, she resided at Bayreuth, where for many years, she was an autocratic figure in the management of the famous opera house erected there for Wagner through the generosity of King Ludwig of Bavaria. And it was at Bayreuth that she bade farewell to this mortal dream.

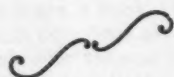
Returning home the other night, from a concert given by a winning high school band at the conclusion of a state contest, we were for some reason or other reminded of a new idea that has recently been projected—a theory that music is much more enjoyable if one listens to it with one's eyes closed. There may be, on occasion, some logic back of this reason. It is, of a truth, a method by which one may enter one's own closet and close the door on all but his own thoughts and imaginations. But as in all things theoretical there are often interferences from without—interferences over which the eyelids have no control. And so we are going to hazard the prophecy that for many concert goers, a vastly more useful practice would be to listen with the mouth closed.

Pardon Us, If We Do This

WE admit that this is no place for wise-cracks. In fact, we think wise-cracking is a wanton practice and one that should be confined only to the most suitable occasions. We put it in the same category with slang against which we are radically opposed although admitting that it is becoming daily more difficult to get around and make one's self understood without this famous American language.

But here is one we heard the other day that seems to us to bear repeating. You know how viciously the bassoon, the bass tuba and the "bull fiddle" to say nothing of the saxophone have been maligned by some of the theatrical profession's highly paid wise-crackers. We overheard somebody remark the other day that the oboe is a "Woodwind that nobody blows good."

When Archie Sold His Pig



An Intimate Story of the Great Director

WE were on our way to Denver. I had been elected one of the Judges of the National School Band Contest (1929) and we were on the special train from Joliet, Illinois, with the First World's Champion Band.

I was glad to have an opportunity to hear and study the band at first hand. I learned on that trip that the half had not been told about this organization, their achievements and their director, Mr. A. R. McAllister.

The train stopped in Kansas City and the band marched up town and played an impromptu concert. From the curb stone and a thousand windows folks saw and heard the greatest display of marching and playing they

By
CLAY SMITH

ever witnessed. I was schooled in the old minstrel show days when we made so much out of our marching and playing. Nothing was ever overlooked in spectacular manoeuvre. But, I was astounded at the way these boys marched and the way they played on this occasion.

Besides the Kansas City concert they gave a grand concert in the great auditorium in Colorado Springs which

seats about twelve thousand, and it was filled to overflowing. They also gave a concert or two on side trips, and a grand concert in Denver proper and a closing concert the night the finals were decided. If Patrick Gilmore could have come back to earth and heard this bunch play he would have thought they were reincarnations of his famous bunch of professionals when they were on the "crest of their wave."

But, their wonderful playing and marching in Kansas City, Colorado Springs, and Denver were not the only things they did worthy of commendation. I traveled with them six days out and back, and lived with them five days in Denver and I was

greatly impressed with their general sensible behavior. It was the greatest demonstration of the general stabilizing influence of the study of music I had ever seen. Every boy knew what he was supposed to do, and did it, and by the same token knew what not to do, and didn't.

Each section, I learned from Mr. McAllister, has a leader who is supposed to check up on all details and he is given the sole responsibility of his section down to the smallest detail. For instance if for any reason the time of the concert has been changed—a different set of uniforms are to be worn—a different place of meeting has been called or a dozen other last minute things come up there is no noticeable commotion whatever. Mr. McAllister simply calls the leader of each section, states his desires and all details are quickly and surely looked after by these section leaders.

His rehearsals are largely carried on this way: that is, after the band has gone through a number often enough for each one to get the tempos, the sectional leaders do most of the hard drilling on their parts so that when the band again comes together for a general rehearsal each section knows its part.

Just so each section leader is held responsible for the way his section acts both on and off stage, how the boys wear their uniforms, the way their instruments are kept, in fact, every minute detail that goes into making a good appearance and playing a good program.

But, after you have summed all these things up you get to wondering

"how come." After all you must always look for the original source, the head-man or Bell cow so to speak.

"As the twig is bent so the tree will grow." So our interest is naturally heightened toward the "twig bender" who in this case is McAllister.

One of the reasons you have read so little of this man is because he is of a retiring nature and prefers to push others to the front rather than "toot his own horn." Like most of the men who do things, Mac has very little to say. You've practically got to "third degree him" to get a story. With difficulty I gleaned the following facts:

A. R. McAllister was born in the country on a farm near his present town of Joliet of a Scotch Dad and a Yankee Mother. He did the usual hard work with the usual little time for recreation and play of the farm boy of thirty years ago. From childhood he was very fond of music in every form, and had most of his fun making corn-stalk fiddles and playing on elder flutes.

One day Mac sold a pet pig he had raised on a bottle and invested his first money in a shiny new nickel plated J. W. Pepper cornet which cost the large sum of 8 smackers C. O. D. He had not wrestled with this unique instrument of torture long before the spirit of leadership manifested itself, and young McAllister started about organizing a band.

The neighbors all said "that McAllister boy will come to some bad end," but these dire prophecies failed to have any effect on the musical enthusiasm of the lad, and soon he had

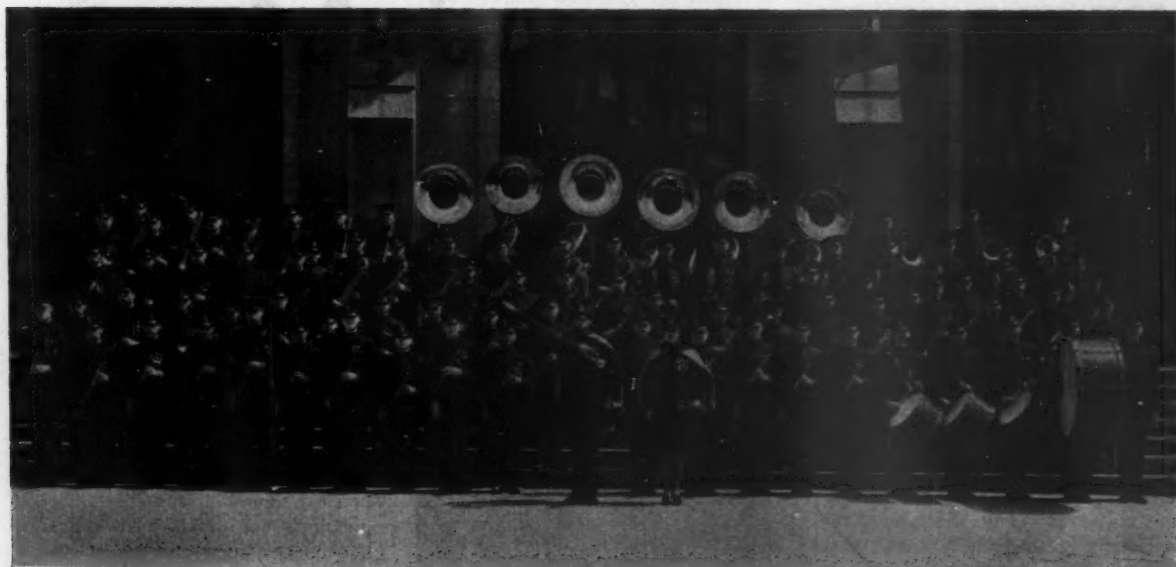
his band together. He assessed each member \$0.25 for working capital and general disbursements and the next year Mac's near-symphonic organization captured a prize, a music rack, mainly because they were the only contestants. Then some one offered a \$5 bill for another prize and Mac's gang won this but this time with considerable competition. So you see quite early in life he formed the habit of winning prizes.

Now came the period where he was undecided as to what to do. His love was with music, but he concluded—with the help of his folks—that he should do something worth while so he decided on a business career. He took a business course and got a position as auditor for the street car company. But he didn't like it, so he finally quit, sold his cornet, went out west, and took charge of a fruit ranch in the Bitter Root valley of Montana. Here he let his desire to make things with tools have full sway and he soon had the farm cluttered up with the many things he carpentered.

This woodworking genius finally attracted attention and he got an offer from the Jewish Training Schools of Chicago to teach carpentering and manual training. A few months later he took charge of a similar department back in his home town of Joliet.

This was Mac's great opportunity to get back in music, and he grabbed it. In a few days he started twelve musically green boys on twelve newly acquired old instruments in his carpenter shop. This was the nucleus for the wonderful Joliet High School Band.

(Continued on page 45)



The first band to win the prize 3 years in succession and thereby retain the trophy.



Mooseheart and Music

Mooseheart is one of the first schools to establish its own repair department manned by the students themselves. It is a great success.

WHILE one cannot quite say that Mooseheart and Music are synonymous, we can say that we cannot think of Mooseheart without Music. Mooseheart, The School That Trains For Life, maintained by the Loyal Order of Moose for orphans and part orphans of Moose members, is most assuredly all that its name implies. In this day and age one cannot think of a full rounded out educational program without music playing some major role in it. It is our belief that music, rightly taught, will help to make better men and women, and since the making of better men and women is the ultimate aim of this school, it is only right that music should play an important part in our educational program.



By

Geo. Sallade Howard, A. B.
Director of Bands, Mooseheart, Ill.

(Picture at left)



Not every person has the ability to make music, but all of us have the ability to learn to appreciate it. With this in mind, our courses have been so arranged that those students with musical talent have the greatest opportunity for development. But regardless of the amount of talent, all our students have the opportunity to develop their appreciation of music.

We are more than fortunate in having Earnest N. Roselle as Superintendent of Mooseheart. No school can ever boast of having a broader-minded, more competent and more understanding man than Supt. Roselle. It is due to his initiative and untiring efforts that our music department is what it is today.



EARNEST N. ROSELLE
Superintendent

In our Department of Education we are no less fortunate than to have another staunch supporter in Verne A. Bird, Director of Education. We can always feel positive that he will favor any

of our projects that are within reason.

Our music faculty is composed of nine instructors, all of whom are specialists in their field. They have charge of the various musical organizations and of the private and class lessons given to the students.

One of our leading musical organizations is the Mooseheart High School Symphony Orchestra under the direction of Jesse Ora Ballinger, Doc. Mus. Dr. Ballinger, who is truly an artist in his field came to Mooseheart a year ago and since that time the orchestra has been a vital part of our organization. The Orchestra is made up of 60 pieces, the wind instruments doubling in the band and orchestra.

Our Mixed Chorus and Boys Glee Club are under the direction of Lee Charles McCauley. These organizations are very prominent in affairs at Mooseheart and in no small way do they add to our musical training.



Mooseheart's Sixty Piece Symphony Orchestra is under the direction of Jesse Ora Ballinger. As usual, the "brass" musicians double in both Band and Orchestra.

Our Concert Band under the direction of the writer is composed of 54 students, ranging in age from 12 to 18 years. Membership and rating in this organization is maintained on a competitive basis. As a preparatory organization, we have a Junior Band of 60 pieces under the direction of B. A. Warrick, formerly one of Chicago's leading Cornetists. The Junior Band is run on the same basis as the Concert Band.

All of our musical organizations broadcast from Station WJJD, which is owned and operated by the Loyal Order of Moose. Our Concert Band

broadcasts every Thursday evening from 8:00 to 8:30. The Orchestra and Chorus broadcast at this same hour every Tuesday. Very many requests and fan letters are received by these organizations. Our programs are announced by Miss Lucile Snoor, who is Director of the Studio. The organization of the Studio, the planning of the programs and everything connected with this end of the broadcasting is efficiency to the nth degree. Miss Snoor also has charge of the Girls Glee Club, which is very popular among the students and also broadcasts regularly.

Within the past year we have established a repair department within the band department. Here students are taught to repair all band instruments. In establishing this branch we felt that we would not only be teaching students a trade, but would also reduce our repair bills to a minimum. To date we have saved hundreds of dollars on our repair bills.

An interesting feature of Mooseheart Music is this modern Dance Band made up entirely of students from the Band and Orchestra and under student directorship. The Mooseheart Concert Band, the picture of which is not shown in this issue but which appeared in a former issue of THE SCHOOL MUSICIAN, won second place in the Class B Band Contest April 26th.





Georges Bizet and his immortal Opera “Carmen”

WHO is there in the world who does not thrill to the sprightly music of Spain? The very thought of Spain brings us a picture at once of bright shawls of crimson and gold, the swift click of castanets, and great leisurely, laughing throngs of people bent on pleasure.

It was with the brilliant music of “Carmen” that Georges Bizet came into his own. It is of interest that the first performance of “Carmen” was a failure, and those who hear its en-

tering, rhythmic melodies today, and realize how world-wide is its fame, have difficulty in understanding why the opera was ever met with disfavor.

Bizet lived only 37 years—two years longer than Mozart. “Carmen” is the one opera that wins the approval of both musician and masses alike, and

B Y E D I T H R H E T T S

disarms all criticism. It is an "Opera Comique," because, in the original version, as played in Paris, it had spoken dialogue.

The opening strain of the overture is the dashing "March of the Toreadors," one of the most invigorating themes in all great opera. In a very few moments it gives way to the proud, stately step of the "Toreador Song," which is to figure so largely in the opera. Escamillo, the bull fighter, sings the chorus of this song in the second act of the opera, and it is the melody of this chorus which is always heard whenever the toreador appears. You can fairly hear it sing:

To-re-a-dor!
To-re-a-dor!
Love waits, love waits
For thee.

This short, brilliant prelude is a key to the whole opera of "Carmen." It is vivid, spirited, and intense, and imparts to us at once the excitement of the crowds that gather outside the bull ring of Seville. The women are magnificent, dark beauties, with black hair and flashing black eyes that glitter from beneath their lace mantillas. They are gowned in silks that are heavy with embroideries, and are shod with the high heeled shoes that are a part of the graceful Spanish gait. Their escorts are lean, swarthy men, tanned by the sun and hardened with outdoor life. They, too, are clad in gala attire.

The Prelude to Act IV, the Entr'acte, is a continuation of the mood expressed in the overture. It is in the typical, powerful 3/8 rhythm of the Spanish dance. The moving pictures and song and story have made this rhythm one with the swishing full skirts and the saucy gaiety of the Spanish coquette—gaiety which can suddenly be transformed into a flash of anger or vengeance.

Dance Rhythm Important

The rhythmic figure of this swift dance is found in the pizzicato playing of the strings, which never varies. The plaintive oboe sings the melody when there is a melody, but the dance rhythm is of greater importance. It is punctuated throughout by the tambourines, and the disconnected melodies come and go, bringing to our mind's eyes the rapid turn of graceful bodies.

Act I of the opera takes place in a square in Seville. It is noon. The townspeople, the girls who work in a nearby cigarette factory, and the sol-



These fascinating stories by Miss Rhett are a regular feature of THE SCHOOL MUSICIAN. In the June issue will appear the ever alluring story of Felix Mendelssohn with many interesting pictures. Plan your reading to include each and every one of these articles.

diers from the guard house are all about. The music of "Changing the Guard" comes almost immediately. It opens with a roll of drums and a distant trumpet call (played behind the scenes). Then comes another bugle call, much nearer, and, in the drama, the soldiers form in line in front of the guard house.

They are preceded by a troop of street urchins who hang upon the movements of their heroes, and, with the grown-ups, watch and admire the military ceremony of changing the guard.

The music that proceeds meanwhile is a light, little march heard first on the piccolos, and eventually joined by more of the instruments. The piccolo solo is a very striking one, offering us a chance to hear staccato played on that shrill little instrument.

Don Jose was among the soldiers. After the ceremony is over, they tell him of a fair-haired girl, Micaela, who has been asking for him. She is his sweetheart from back home, and has come with news of his mother.

The Fate Motive

But just then the cigarette girls wedge their way through, returning to the factory, and there is a meeting of Carmen, the heroine of the opera, and Jose, while the orchestra plays the Fate motive.

She dances and sings for him, and throws him a rose. He is about to discard it and follow Micaela when,

suddenly, a great confusion arises. Screams are heard, and excited girls rush from the factory; and Carmen is engaged in an actual fight with one of her co-workers. She is arrested, and Jose is left alone with her as her guard.

Now, Carmen's life has always been that of smugglers, bandits, and outlaws, with whom wildness and bravery are the true conventions. She, too, is a gambler, who knows no greater disgrace than to fail to pay her own strange debts of honor. She persuades Jose to escape with her to the mountain passes where her people hide. It is at this point in the opera that the "March of the Smugglers" is heard—while the smugglers are gathering in a wild, desolate spot in the mountains.

It is a steady, stealthy rhythm, which conveys to us the furtive band of smugglers, as they creep quietly through the mountain passes with heavy bags of contraband goods on their backs.

Carmen and Jose are among them. It is in this gathering of gypsies that she later shuffles the cards to tell her own fortune. Only for a moment does her spirit of bravado desert her—when she learns that she must die.

The plot and the libretto of "Carmen" are fast-moving and interesting; and the music of "Carmen" will linger always in one's memory, as will that creature of fire and ice—Carmen, herself.

Twenty-one recitals in one season, without the repetition of a single piece, was the record once made by Josef Hofmann in St. Petersburg.

Music is the child of prayer, the companion of religion.—(Chateaubriand).

Happiness in life comes from striving to achieve something great and getting closer to it each day. If you are working at music, either as an avocation or possibly a future vocation, set your goal high enough so that if you ever do attain it, you'll feel that you really have accomplished something worthwhile.

Half the battle is won when you make up your mind that there is always a way to get over or around the stumbling blocks that may stretch across your path at times.

We're Going Over in a Great Big Way in Kansas

The Story of Three Years of Progress in Leavenworth

INSTRUMENTAL music has become an important factor of the Leavenworth Public Schools within the last three years as is shown by the accompanying photos. Previous to the school year 1927-28, little or no emphasis was placed on instrumental music. The only instrumental organization in the entire public school system was the Senior High School Orchestra of seventeen members. This orchestra was directed by the supervisor of vocal music, there being no one else employed for that kind of work. This orchestra did unusually well considering the time the vocal supervisor had to give to it.

In the year 1927, the School Board saw fit to employ some one to devote full time to instrumental music, and in the fall of 1927 the present Supervisor of Instrumental Music, John O. Trollman, was employed. Mr. Trollman took over the Senior High School Orchestra and proceeded to organize one in the Junior High School. In due time, twelve instrument players were found, and these twelve made up the Junior High School Orchestra. This was the first orchestra to be definitely established in the Junior High School. Several attempts were made in previous years to establish a Junior High School Orchestra, but for some reason or other, all failed. Occasionally, the Junior and Senior High School Orchestras were combined to form a larger and more complete orchestra. With these two organizations combined, it was possible for the two High Schools together to have an orchestra of thirty-two members.

With Pictures to Prove it



The R. O. T. C. Band of Leavenworth as it appeared three years ago and—



The R. O. T. C. Band of Leavenworth as it is today.

B y J O H N O. T R O L L M A N

Supervisor of Instrumental Instruction, Leavenworth Public Schools

In the same year classes were organized in the two larger elementary schools as an experiment. There were two classes in each school, one for stringed instruments and the other for wind and percussion instruments. The pupil was taught to play any orchestral or band instrument he desired. Each pupil furnished his own instrument and purchased his own instruction book as authorized by the director. The experiment proved very successful. A large number from each of the two schools responded and each class met once each week for instruction. The classes progressed so rapidly that they were able to take part in a concert given early the following Spring.

The second year found the Senior High School Orchestra enlarged by a few, but the effort put forth in the grades was shown when the Junior High School Orchestra was enlarged to thirty. The same work was continued in the grades, and this year we find twenty-five in the Senior High

School Orchestra, and fifty-six in the Junior High School Orchestra.

This year there is an orchestra in each of the two larger elementary schools, and instrumental classes in each of the smaller elementary schools where enough could be enrolled to make it worthwhile. The orchestras and classes continue to meet once each week for rehearsal and instruction.

In addition to the orchestra work much was done in the organization and building up of a Public School Band. In the fall of 1927, a band was organized in the Senior High School, but because of so few instruments available, it was almost impossible to make much of a showing. Nevertheless, the few were able to play well enough to make several public appearances and appear with the R. O. T. C. for reviews, drills, and formal inspections. A beginners' band of fifteen was organized from those who had studied in the grades. They, too, played in public several times and

made up part of the program given at the close of the first year.

Little or nothing was done the second year as far as band work was concerned in the grades. Those who began their instruments the preceding year were encouraged to go on, and classes were held the same as the preceding year. The Senior High School Band was enlarged a few and continued working throughout the school year.

This year finds the R. O. T. C. with a band of forty-five pieces in uniform, and a dozen or more ready to fill in when needed. Each member of the band is classed as a first, second, third or fourth class musician. His classification is determined by the following items on the basis of ten points each: Attention, Cooperation, Attitude, Marching Conduct, Promptness, Musicianship, Special Duties, Appearance of Uniform, Appearance of Instrument, and Attention.

A monthly inspection is made of uniform and instrument, and a report given to each member showing his rating on each of the above items. Every two months each member is reclassified. The grades he receives on the items listed above determine his classification. The class of musicianship a band member holds is shown by the type of chevron worn on his sleeve.

The activities of the band are governed by a band council of five, elected annually by the membership. The council in turn elects the president, secretary-treasurer, librarian, and manager from their own group, and these officers perform the duties customary to their offices.

The last big enterprise undertaken by Leavenworth musicians was a concert given April 25, by all instrumental organizations in the public schools. There were numbers by the Senior High School Orchestra, Junior High School Orchestra, combining these two, Band, Solos, Duets, Quartettes, Sextettes, and Octettes. The finances obtained from this concert will be used to purchase some of the odd and larger instruments needed in the groups. The outstanding number on the program was an orchestra made up of all people in the two orchestras and those in the elementary schools. This orchestra contained one hundred ten players, ninety-seven per cent of which had just started their instruments within the last three years.

The accompanying photos of the Orchestras and Bands show the growth of these organizations in three years.



The Junior-Senior High School Orchestra of Leavenworth in its second year, and—



The Junior-Senior High School Orchestra of today.



In many lands the flute quartet is well known. Why cannot this lovely musical vogue be revived here in America? It is one of the sweetest expressions of four-part harmony.

“If you ask me, I’ll say The Flute”

Says Who?

Says Mel Webster

THE thing about musical matters that I understand the least is why so few of that great class of people who play for their own entertainment, choose the flute. Of the entire family of wind instruments none other is so suited to playing in the home as the flute. By playing in the home I mean just that. When a friend comes who plays the piano, or sings, or perhaps you have a pianist in the family, and the caller turns out to be a violinist, nothing fits in quite so nicely as a flute.

It blends well with the piano, voice, and any other wind instrument, and the proficiency to play it well enough for self entertainment is acquired with comparatively little effort, so it is difficult to see why it is not the

most popular instrument amongst the amateurs.

There are so many things to be said concerning the advantages of flute playing as an accomplishment, that I hardly know where to begin. First, it is built in C which permits it to play from the score of numerous other C instruments—piano, violin, vocal parts, oboe, and of course those parts that are arranged especially for the instrument itself.

Another great advantage is that mentioned above. It is not extremely difficult to master it well enough to indulge oneself in self entertainment. Of course if you expect to become a world famous flute player, you will find that you have undertaken a gigantic task. Much is demanded of the professional flute player.

Point three is that it is not necessary to spend several years learning

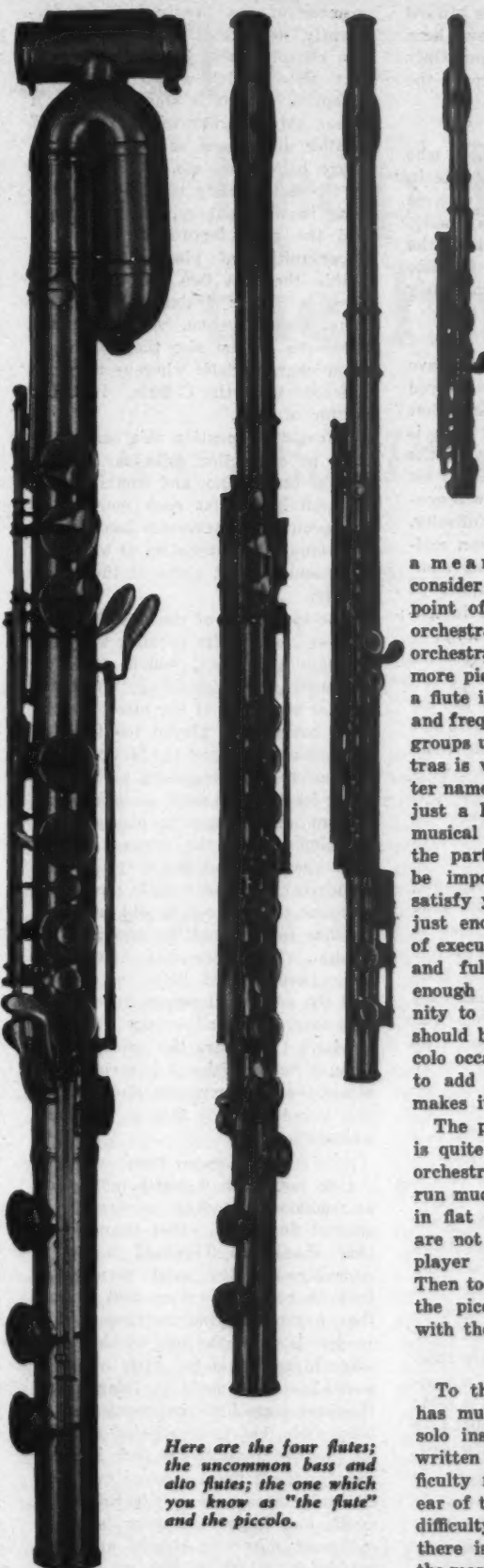
to control the blowing of the flute. A fairly good tone, and the ability to control it sufficiently well for amateur playing can be acquired in a rather short time if the player applies himself faithfully. It might be well to mention at this place, however, that there are some people who through some peculiar physical shortcoming are unable to ever produce enough tone on a flute to pay them to try playing it. Just why this is so I am unable to say. Probably some peculiarity in the shape of their teeth, lips, etc., but I do know that one sometimes meets people who are certainly unable to blow the flute at all. Some of these are musical notwithstanding. These cases are very rare.

Ensembles

In the small ensemble the flute is always an important member. Personally I lean strongly toward the reed and woodwind ensemble. They are beautiful, and our flute takes a most prominent part in them, generally carrying the greatest share of the burden where the melody is concerned. It is regrettable that so little music is published for this type of small ensemble. However, enough is available to make it well worth while to organize woodwind groups. The pleasure derived from it more than pays for the effort, and it is by no means impossible to make it a paying proposition if the organization can be worked up to a point of sufficient musical excellence.

The flute is not confined to woodwind groups, when one considers the small ensemble. If you think that violin, flute and piano is hard to listen to, you don't know music. If to this combination one adds a cello the group is improved just by that much. Even the piano is not absolutely necessary. I have in my possession a set of six trios for flute, violin and cello, by Haydn, and believe me they're not bad. Such arrangements as this set of trios, just goes to prove what a good bet we are overlooking in our search for musical enjoyment, by not giving the flute and the small ensembles the proper consideration. Music in all its forms, is pleasure, and is such a morally clean, and uplifting form of pleasure that every phase of it should be encouraged, by those who listen, and developed by those who play. At the present time the small ensemble of most any possible form, is somewhat in need of encouragement and development.

I recall with a great deal of pleasure an experience of my own student days. It was the practice of my teacher to call three of his most advanced pupils to his house at intervals



Here are the four flutes; the uncommon bass and alto flutes; the one which you know as "the flute" and the piccolo.

of perhaps twice a year, and he making the fourth flute, we would play flute quartets. This may not sound like a musical treat to the reader, but if not it is because he (or she) has never heard a flute quartet. I do not recommend it for a two and a half hour concert, but to the student or amateur flute player I can think of no more pleasant way of spending an evening or a Sunday afternoon than by playing flute quartets.

Band and Orchestra

If you are the type of music lover who would like to play some instrument, but do not care for it particularly as a means of home entertainment, consider the flute from the viewpoint of its place in the band and orchestra. Any concert group of orchestral instruments of eight or more pieces is almost sure to include a flute in the list of instrumentation, and frequently even smaller orchestral groups use flute. The part in orchestras is what I call for lack of a better name "thankful." This is of course just a little of my own home made musical slang, and by it I mean that the part is sufficiently prominent to be important, melodious enough to satisfy your love of melody, and has just enough runs, trills, and flights of execution to keep you on your toes, and full of excitement, and just enough incidental solos to give dignity to your position as flutist. You should be called upon to use the piccolo occasionally and this only serves to add variety to your duties, and makes it all the more interesting.

The place of the flute in the band is quite similar to its place in the orchestra. The parts for the C flute run much more towards extreme keys in flat signatures, but extreme keys are not so bad on the flute once the player accustoms himself to them. Then too the flutist will generally use the piccolo more in the band than with the orchestra.

As a Solo Instrument

To the ambitious, surely the flute has much to offer in the light of a solo instrument. So much has been written for it that one has little difficulty finding a solo suitable to the ear of the player both as to style and difficulty of execution. I do not think there is any doubt that the flute is the most agile of all wind instruments,

so if your taste in solos runs toward the technically bright and showy here most surely is your instrument. Only the violin and piano can surpass the flute in this respect.

The Family of Flutes

I find there are many people who do not know that the concert flute in C which we are all familiar with to some extent, is a member of a family. This is true, however, as we have the piccolo, the high flute in E_b, the alto flute (frequently and erroneously called the bass), and the bass flute.

Piccolo

The piccolo is voiced just one octave higher than the flute, and is played the same, with but one exception. That is, the embouchure, or blow hole is quite a bit smaller than that of the flute, and the flute player making his first effort at piccolo playing will generally find this his greatest difficulty, though I doubt any one who can really play the flute would have any trouble with a piccolo. The manner of blowing is the same on both instruments, it is just that the piccolo is so much smaller that one must become used to the change in size.

It is also true that some of the extremely high tones on the piccolo speak with difficulty and some times not at all, though from what I have seen of some of the new silver piccolos that are now on the market this is no longer a matter of much worry to the flute player.

As the piccolo is used so frequently in the band it is customary to write the part for it in D_b. The idea in doing this is that by using a piccolo built in this key (D_b) the player finds his parts coming in more or less easy sharp keys instead of the extreme flat signatures as mentioned above when discussing the place the flute has in the band. The piccolo in D_b is one-half tone higher than the concert piccolo in C. Or in other words, it is an octave, and one-half step higher in pitch than the concert flute in C.

Regardless of whether the player uses the piccolo in C or D_b, he reads his part just as though he were using the flute. The part is not actually written an octave higher, but just sounds so because the instrument itself is pitched in this manner. Nor does he read or play differently than he would upon the flute. As a matter of fact the piccolo is just a little flute, perhaps a little more touchy to handle, but still just a flute's puppy.

Terz Flute

I am not positive I have spelled it correctly when I refer to the high flute in E_b as the terz flute, but that sounds like the name by which this

member of the family is most frequently designated. The terz flute like the piccolo is just like the concert flute in C with the one exception that it is smaller, being a minor third higher in pitch and of smaller dimensions as to the embouchure hole, bore, etc. This member of the flute family is almost a curiosity in this country, though I have had the good fortune to have two opportunities of playing terz flute within the past two years. One of them a Meyer system, the other a metal Boehm system. Aside from the difference in the size they have another characteristic whereby they are different from the C flute. It is the matter of tone.

I forgot to mention this characteristic in connection with my discussion of the piccolo, and would like to mention here, that each member of this group of instruments has its own individual characteristics of tone that are peculiar to it alone of the entire family.

The tone color of the terz flute impresses me with its peculiar soft, but brilliant sweetness, which seems to be penetrating, without any semblance of that shrillness of the piccolo in the high notes when played too loud. I most sincerely regret the fact that our present day music seems to have no place for the terz flute, as it made an instant and extremely pleasant impression on me the moment I first blew upon it. The Meyer system that I played upon had a little the sweetest tone, but of course did not have the fine tuning, and the power of the Boehm. The latter was, however, a very sweet voiced little instrument, and the additional power it possessed was more of an advantage than otherwise. I am sure the voice of this type of flute entitles it to serious consideration by composers and arrangers, though at this time it is almost unknown.

The Concert Flute

I do not think it worth more than an additional heading, to discuss the concert flute in C, other than to say that thanks to Theobald Boehm it probably has the most even scale, both in regards to tone and tuning, than any other wind instrument. The modern is so like the flute which Boehm made himself that but little improvement has been made in later years. However some little improvement has been made, but it is reflected more in the manner in which the flute is made than in the general musical qualities. Boehm's flutes were wonderfully well made, and improvement on what he did must naturally closely approach perfection, which is just what some

of our recent silver flutes do. They are mighty close to perfection. A little finer mechanism than Boehm's and just a little more power of the extremely low notes. That is all flute makers have been able to do to improve the handiwork of this old master. As to what the concert flute in C is, whether of Boehm's system or the old system flute should be known to every reader of this magazine, and if you don't know, I'm just going to be mean enough to not tell you.

The Alto Flute

The alto flute is generally made in G, four diatonic steps in the scale lower than the flute in C. Again we find it differs only in point of size, and in the color of the tone, from the C flute. I have also had the pleasure of playing upon alto flutes of the Boehm system, and of metal. In fact I had one at home for a matter of some three or four months through the courtesy of Mr. George Bundy, prominent in the music trades.

This instrument requires plenty of wind as the bore is of considerable size, as is the embouchure hole as well. The tone is of course peculiar to the alto flute, the lower being just a little difficult to bring forth with power. The middle octave of its range is the best I believe, having more power and of wonderfully sweet quality. Perhaps not as penetrating as the concert flute is played in unison. A fair comparison would be to say it bears the same relationship to the flute in C as the viola does to the violin. That is to say in the matter of tonal quality.

The tone holes are so far apart on the alto flute that no man lives who could place his fingers comfortably over the keys that were placed directly at the tone holes. Therefore we find a difference in the mechanism that is unique as compared to the concert flute. The keys that open and close the tone holes are operated by finger plates that lay at a considerable distance from the hole itself. This makes necessary a style of mechanical action that somewhat suggests the key work on the saxophone though by no means so heavy and cumbersome. The third octave of this instrument is probably the most peculiar part of its entire scale. I will not attempt to describe it other than to say it is not particularly strong, and sounds ever so "hollow" though sweet. Wrestle with that now.

The Bass Flute

You are going to laugh when you first see a bass flute. I did and I feel certain you will. Not at anything

(Continued on page 44)



What do you think of this weird tale of what might happen in the future? Perhaps you too have done some fanciful exploring into the years ahead. I, and the rest of us too, would like to hear your story.

A. O. Andersen

Is This A Peep Into the Future?

Or Am I Just Plain Crazy?



By Arthur Olaf Andersen

TIME: 1940.

Place: North Eastern Symphony Orchestra Hall of the United States, seating capacity 60,000, located on the northern outskirts of New York City about midway between the metropolis and Albany. The hall is within easily accessible flying and motoring distance from either point and also draws a share of its audiences from smaller, nearby eastern cities and villages.

Day and hour: Sunday, May 24th, 9:30 P. M.

Program: Popular numbers by the world's early composers: Bantock, Franck, Debussy, Weisterkratz, Bach.

The hall is comfortably filled, but late arrivals are seeking their seats by stepping glibly from the moving aisles to their appointed and electrically indicated places.

The television silver screen, at the end of the hall, is steeped in a glare of soft light, disclosing a moving picture of a large symphony orchestra assembling for the program which is about to begin.

The crowd watches closely and applauds vigorously as a young man approaches the conductor's dais. He turns and smilingly bows to the audience.

This orchestra is broadcasting from New Queen's Hall in London, England, and is one of the only three consolidated symphony orchestras in the

world. This band of players and the other two orchestras, one in Russia and the other in America, supply the world through television with orchestral music every day in the year. Each organization broadcasts every third day, thus permitting ample time between performances for rehearsal. The personnel of each orchestra is composed of the most superlative and experienced talents obtainable from the zones in which each orchestra is located.

Each of the three bands has ten conductors, these leaders being chosen by popular balloting by the concertgoers in their own zones.

The young conductor raises his baton and his left hand for silence, both from the orchestra, which has been tuning, and from the many audiences.

Then the music begins.

This orchestra is being heard in hundreds of large symphony halls throughout the world and is in instant communication via radio with each station in the enormous chain. The recordings of pleasure, displeasure or utter disapproval of each audience at the musical offerings by the performing orchestra, is displayed by electrical devices which automatically register the sentiments of the various bodies of listeners.

The first offering on the program, Bantock's "Pierrot of Minute," comes to a close and the pleasurable approv-

al of the majority of the audiences throughout the world, is indicated by the star-like flickerings of purple lights on an enormous board situated on the wall at the rear of the stage upon which the performers are seated. A spattering of green lights sparkle faintly, indicating mild disapproval from a few halls located in Russia and Persia of the Eastern Zone, but these soon disappear leaving but the purple lights twinkling steadily upon the applause-board.

The young conductor, after bowing to his many audiences, steps down from the director's platform and hurriedly disappears through the stage doorway, but returns to bow again as the purple applause continues to flicker.

After a moment's pause, another conductor comes upon the scene. This artist appears to be a popular favorite, for he is obliged to bow a number of times before his world's audience of millions of listeners will permit him to proceed with the compositions of his native land. He directs the orchestra with infinite dignity and yet with that rare Latin temperament which imparts spiritual passion, grace, or a subtle finesse to Franck's "D minor Symphony" and Debussy's "La Mer."

He receives an ovation of prolonged purple applause at the conclusion of

(Continued on page 43)

The Use of the Human Voice

By Frantz Proschowski

MY SUBJECT, the use of the human voice, is very simple, if we understand nature's laws pertaining to the voice—spoken or sung. Its origin starts with the origin of man.

The human voice is fundamental in demonstrating mind and intellect. Intellect, as we use the word, is formed of what we perceive through our five senses, forming a concept registered on our memory. I should like to call memory our sixth sense—Memory is the cornerstone of our intellectual structure.

Through the sense of hearing we control the mechanism instrumental in the producing of our spoken voice and its extension, the singing voice.

In order to understand thoroughly our subject we must remember that all our emotions, thoughts, and desires, conceived in the mind, take form, ready to be expressed through "tone-thinking."

At this point let us analyze what tone-thinking is, and how we are enabled to express our minds by means of it.

Through a physical mechanical device, mentally controlled, we are able to convert our exhaled breath into sound to which we give form. We call these forms vowels. They are as definite to our sense of hearing as visible forms are to the eye. For example, the vowels \bar{a} , \bar{o} , \bar{a} are as definite forms to our sense of hearing as a triangle or a square is to our vision. The knowledge of what actually happens to sound, while being moulded into vowels, acoustically, through the human mechanism in our larynx, is a knowledge of great importance but not absolutely necessary to those who teach or study voice. The great masters of old only were guided through their sense of hearing.

The scientist in these last years, through mechanical devices, has made many discoveries for the observing mind. This is partly because of the Vitaphone, Movietone and electric recording which shows the photography of sound waves and consonant

interference. The finer the invention of mechanical devices becomes for reproducing voices, the greater will be the demand upon the singer for more perfect singing, which of course, can



Have you encountered voice difficulties that you cannot overcome? Tell your regrets to this vocal instructor. He will answer your questions in this department of THE SCHOOL MUSICIAN.

only be natural singing. To see a photograph of tone vibrations will not make anyone hear better nor sing better but it may help the understanding of certain principles or deficiencies. An example of this is best had in the work of the greatest voice authority of the last century, Manuel Garcia. His book, "The Art of Singing" was written before his invention of the Laryngoscope. The Laryngoscope is a mirror which shows the action of the vocal chords to a certain degree but his best pupils, Jenny Lind, Christine Nilsen and Madame Millbran were products of his teaching before this invention. His last work, "Hints on Singing," written after the invention of the Laryngoscope, is hardly different from his first work

which was based only on what he heard, not on what he saw.

The simplest explanation of vowel form that I can give is the following: Our exhaled breath through the action of our vocal chords is converted into what we call vowel sounds through articulation. This action of the vocal chords we term vocal chord vibrations. Through the aid of the co-ordinating relative position of the epiglottis these vibrations convert the air in our larynx into variously formed sound waves reflected in our upper larynx, pharynx, mouth, and nasal cavity. These reflections are called the resonance. It is interesting to know that only the human vocal organs are capable of giving sound through different vowel forms. It is also interesting at this point to realize that all the different languages in the world, which express the intellect of the universe, are formed only of the three fundamental vowels, \bar{a} , \bar{o} , \bar{a}

or \bar{i} , \bar{u} , \bar{a} . These three fundamental vowels and the nine secondary vowels ordinarily suffice for the simplified study and understanding of vowel forms. The physical organs co-ordinate and obey in accordance. In the book by Joseph Smith, "Voice and Song," page 38, is a splendid chart of vowels, which I, for my own teaching purposes, have reduced to nine or ten recognized vowel forms. This should make us realize the importance of understanding vowel forms through the sense of hearing based on correct tone-thinking. Now as vowels or sound forms are the result of speech evolution, man has little to do with it, further, than to learn nature's immutable laws regarding the hearing of the voice through vowels. Vocal sound is the result of a physical function—that of the breath being converted into sound, guided and judged by the sense of hearing. This is the important factor, because perfect vowel sound cannot be produced with wrongly adjusted vocal organs.

Much has been said about vowels, but consonants too have their importance and distinctive character, in

that they are used to begin, divide, and terminate our words. They are produced by the lips, by the tip of the tongue and front of the hard palate and by the root of the tongue and the arch of the soft palate. But aspirated and nasal consonants must not be forgotten. There is the vowel consonant *w* which is formed by an aspirated *h* followed by the vowel *oo*—as in words where, what, why, when. The nasal consonants *n* and *m* are made with the tip of the tongue and the hard palate and lips, blocking the oral passage and directing the sound into the nose.

At this point I must warn against existing theories using nasal consonants in training vowel formation. The argument against this procedure is very simple. Nasal consonant resonance is absolutely devoid of any proportion of vowel resonance; nasal resonance mixed with vowel sound is not only detrimental to but destroys the purity and beauty of the vowels. I am certain no one is fond of nasal speech or singing.

There is another important question regarding voice that should be understood by all who teach and study voice, and that is the term "placing the voice." As the voice is the result of physical causes mentally controlled, and as the physical causes are given, placed, and adjusted within us by nature, we are therefore not speaking in logical terms when we speak of "placing the voice." What we mean in reality is to learn to sing—to use the potential powers implanted within us by nature herself. The erroneous ideas imparted to students under the term "placing the voice" can be very detrimental to formation of the correct concepts of singing. Usually these ideas regarding the placing of the voice direct the voice to places in the head where the voice is not produced, but reflected and in many cases not even reflected. The reflection of the voice, which is the resonance, can be produced only as the result of the vibration of the vocal chords in the larynx. There is only one indisputably correct way of using the vocal chords, and that is through perfect vowel articulation. As vowel articulation is a result of perfect hearing or (perfect) tone-thinking, we only confuse the mind of the student, young or old, when we speak illogically about placing the voice where no placing exists. Until we take courage to dismiss error, no matter how well meant, we will never get our vocal problems simplified.

In the next issue, we will continue our discussion of this subject, including breathing and breath control.

Piano Classes and Plectrum Groups

Sponsored by Indianapolis Y. W. C. A.

Special from the National Bureau for the Advancement of Music

SIGNIFICANT as an example of music in social service is the recent development of musical instruction as one of the activities of the Young Women's Christian Association at Indianapolis. The Educational Department of this "Y. W." presents its series of instrumental classes with the following summary of their purpose:

Learn to play some instrument with your own hands. The enjoyment you derive from self-played music is yours always—as fresh at sixty as at sixteen. Learn the language of music. The study of music is the best known mind trainer, broadening character and heightening charm.

Group piano teaching is the leading subject among the various classes which are under the direction of Ida Siefker Broo, a former pupil of Mr. and Mrs. Crosby Adams of Montreat, N. C., and a student of piano class methods under Gail Martin Haake. The piano classes include adult and children's classes for beginners and also ensemble classes for more advanced students and classes for up-to-date mothers who wish to keep pace with their children.

Fretted instruments also play an important part in this Y. W. curriculum. It was the ukulele which led the way toward the present development of this field by the association. In September of 1929, a ukulele club

was organized by Mrs. Broo. It made its public debut in a Christmas program in which the group sang Christmas carols and folk songs to their own accompaniment. The program also included solos by other fretted instruments—the banjo and the guitar. The purpose of that party was primarily that of interesting the girls in the possibilities of a plectrum orchestra. The soloists in these instruments were provided through the cooperation of a local music house which also sent a display of instruments and a representative in charge of them.

A special meeting of the new group was the next step in the campaign, for which the music dealer agreed to supply an instructor to help the group get started. By personal visits and a window display in the store other girls were interested. The store provided an instructor for the first ten weeks, after which Mrs. Broo took over the instruction of the group. The Y. W. C. A. Plectrum Orchestra, which consists of mandolins, guitars and banjos, made its first appearance at a banquet of the Educational Department of the Association.

The orchestra at present numbers sixteen. The original ukulele group, which resulted in the formation of the orchestra, has been succeeded by a second ukulele club of ten players.



The Y. W. C. A. Plectrum Orchestra, Indianapolis, organized January 1, 1930. This orchestra is under the direction of Ida S. Broo (standing). The gentleman in the picture is Don McDougall, organizer.

Brahms' Waltzes

Do You Understand Them?

By Theodora Troendle



Theodora Troendle

It is interesting to consider Brahms, whose principal works are on the gigantic scale of a heroic nature, as a composer of these charming, intimate little waltzes. Brahms, who was anti-social, often rude, always brusque in his contact with his fellow men, whose piano playing was always "full of fight and animosity" and who played as if he "considered the piano a necessary evil with which one must put up as best one could"—is, in these little pieces, as suave and ingratiating as the most polished and worldly of his contemporaries.

The shorter and more simple the composition, the more difficulties it presents in matters of interpretation and style. Let us consider the Waltz in B Major, the first one:

It is like the opening waltz at a gala military ball. It is full of youth and jubilation and vitality and though it is rapid, don't play it so rapidly that you lose the swing and the all important waltz rhythm. The staccato notes should sound more like the detached notes of a horn or trumpet (playing in that tempo) so that a rather weighty arm should be used to obtain the vigorous effect desired. The little legato figure must be played very smoothly and with proper attention to the phrasing.

Be sure to include the repetitions; the pieces are so very short that without them they lose considerably in form. Also plan to play the repeats with a little different color valuation. In other words—vary your nuances.

In waltz number seven we have a sombre little piece. An effective way to play the first repetition is to bring

out the *under* melodic line of the octave. The tempo should have a majestic dignity which is entirely lost if played too rapidly. And, as always in a waltz rhythm, avoid having the pulse fall anywhere but on the first beat. Beginning with measure fifteen, the tempo should be picked up

Do You Have
Difficulty in
Performing a
Certain Piano
Composition?

Miss Troendle
Will Help
You!

a little but from measure twenty-six on the tempo should slow off, becoming more languorous and introspective and finally dying away in a clear but well graduated diminuendo. This

waltz has many moods, whereas the others represent but one. It has restraint, wistful longing, abandon and resignation and quite clear sequence and is correspondingly difficult to interpret effectively.

In waltz number fifteen in A \flat Major, we have one of the most popular and charming of the collection. It is a wistful little piece, full of pathos, and longing and extremely difficult to play with just the right amount of languorous delicacy. The rhythm and just the right quality of tone are the two prime requisites. I hear it so frequently too fast and, again, often dragged out to a prosaic slowness. Both extremes must be avoided. Be sure that the pulse falls lingeringly on the first beat which is the chief characteristic of good waltz rhythm.

This little piece has no particularly contrasting middle movement as is usually the case. The first theme is merely developed, rising to a climax at measure twenty-one. At the end you will find three troublesome little figures in double sixths. Take them out and practice alone. Practice them very legato, also with a detached staccato. When playing them, of course, they must be very smooth and of the utmost delicacy.

That the rugged Brahms is capable of much sensitive and delicate perception is particularly obvious in these little pieces. There was a childlike and emotional side of his nature that he tried to hide from even his closest friend. Happily, he often betrayed himself, both in life and in his compositions.

Practice made Perfect

By
George Henry Nolton

Practice Made Perfect

TO SAY that the greatest amount of progress will develop out of the least expenditure of time and effort is to live in obeisance of the following law. Witness: "This law of organic progress is the law of all progress. Whether it be in the development of the earth, in the development of life upon its surface, in the development of society, of government, of manufacturers, of commerce, of language, literature, science, art—this same evolution of the simple into the complex, through a process of continuous differentiation, holds throughout."—Herbert Spencer.

To say that one has economized (time) is to show that one has progressed in great degree as compared with the time invested; a direct result from careful, frugal management of practice details. The same holds for economy of effort which must be well directed.

Owing to the fact that all these lectures deal with fundamental principles of proper practice, they must be regarded and accepted in a broader sense than that which would ordinarily mean "method." Primarily, we are dealing with evolutionary principles which, through practical application, evolve into a system sufficiently true to Nature and Life to be equally truthful in leading the serious minded scholar through the difficulties found in any method, concerto, concert-piece, scales, chords or any other forms of musical construction. This system is not concerned with what use is made of it, whether it be applied or not, nor, if applied, by whom or to what—classic or jazz. It may be said that jazz music offers a rich field for rhythm study and therefore is far from bad material. It is also very limited in material for time study or developing the higher musical intelligence and therefore far from good.

However, the writer's solemn purpose is to scientifically aid all grades of music students from the beginner to the artist by means of system. Conscientiously, the doctrines of the system may advantageously be applied

to the study and practice of the violin, piano, voice or any other musical instrument. The success which follows the application of this system is pre-eminent. However, it must be remembered that all students shall apply themselves to the system in like degree of veracity that the system applies itself to the students and musical construction.

To the advanced serious student, the truly experienced musician the foregoing will be sufficiently comprehensive. However, in justice to all concerned and the system itself, it becomes necessary to warn a few readers against a possible misconstruing of the term "greatest progress" as being overwhelmingly dominant and inconsistent with "least time and effort." Have you ever heard the old saying amongst musicians: "The black are the notes and the white is the paper"? To understand the black is the subject of immediate importance and by no means a trifle. Think it over.

Bach, Mozart, Beethoven, Wagner, DeBussey and others (these espe-

cially) did a great deal of thinking for themselves and beyond the teachings at hand, surpassing their instructors and other contemporaries. Thus it happens that each one caused a new era in music. Instruction is essential, but without original thinking, the student stifles his own virtues, however competent the instructor may be. The "black" is the vital—not "who wrote it."

Many, many times we hear someone say: "I can not get the time." Is it, in reality, only the time or, is it a misunderstanding of note-value in relation to the time? Or, could it be confusion about the term, rhythm? Or, what about metre? Or, is it a misinterpretation of tempo? Or, may it not be a lack of musical power within the student to grasp, sense, feel—mentally and physically—the relations between metre measure, time, rhythm, note-value, pulsation, and tempo? Owing to the importance of these various phases, the reader should have no difficulty in finding a genuine stimulant for following this subject with

OLD FOLKS AT HOME

Model. Key of C.

Original Nolton Arrangement

Piano.



Throughout the following studies observe the phrasing, shading and dynamics as found in model.



quicken curiosity, interest and attention.

Underlying time knowledge will be found an understanding of metre. This becomes a study in musical mathematics and when properly understood as a measuring device, may be successfully used or applied to analyze note-value, time, rhythm, measure, pulsation and tempo. These are all inter-relative. They must be studied separately and in relation to each other. No satisfactory definition can be given for time without involving its other relative constituents. That rhythm is a sensation which results from accent, real or imaginary (and other individual characteristics) and a natural conflict between the irregularity, variance, alteration of the thesis and arsis in metre or metrical units, its parts or the more extended groups (succession of the note-values) and the regular pulsation of the time and tempo is a truism which may, however, be comprehended only through the seeing, realizing and feeling or sensing this effect caused by the peculiar relation between these various essentials. And again, all this (principally from the performer's point of view) becomes cognitive through the abstraction formulated in the result from analytic and synthetic processes. As to the veracity or certitude of this statement, one may proceed to prove through any scientific investigation that will combine facts of experience and principles of reason, cause and effect, concrete realities and sense abstractions.

In regards to note-value and measure magnitude as wholes or parts, we may compare these with each other or their symbols. In either process, the mind is free to move in any direction and thus formulate ideas. In like manner, we move from a perception of indefiniteness to a conclusion of definiteness. In comparing magnitudes, sizes, bulk or value—quantity is a ratio between terms. Thus, certain note values in ratio (proportion) to other note values, or their symbols in proportion to other symbols, or the ratio between a measure magnitude and a note value of greater or lesser duration of sound in ratio to each other or their symbols, become known.

The fact which remains in any progressive process and must be observed is the ever-existence of such ratios and relations as they must truly stand in proportion to each other when compared. Musical time, metre, rhythm, etc., through notation above can be of little or no progressive meaning to beginners and many others without some previous experience in symbols that

have furnished some sort of mathematical likeness of difference. By way of comparison: Religion means nothing to one who has had no religious experience; a baseball game to a girl who knows nothing about the term "diamond" may mean a visit to a jewelry store. Definitions of wholes, halves, quarters and eighths are perceived very readily after some idea has been abstracted from something else which is external or extramural. Two and two are four; this truth imposes itself on the mind from the outside; I see it, I do not make it so, but I recognize it. The truth in the conception of note value becomes manifest in conformity with the idea of truth manifest in its symbol.

The following questions must not be left unanswered and should be applied

to note value, measure, time symbols and illustrations.

1. Tell all you can about the units a, b, c, d.
2. What ratios do you see?
3. 2 is the ratio of which units?
4. d is 1; what part of a measure is it?
5. If d is a measure, what kind of a note equals it?
6. If c is $\frac{1}{2}$ of a measure, what is a? What is b?
7. Compare b, which is a half note, with each of the other units.
8. If d is a whole note, what are each of the other units?
9. What is the ratio of a whole note to a half measure?
10. What is the ratio of a whole measure to a quarter note?

Study I. Fig V.



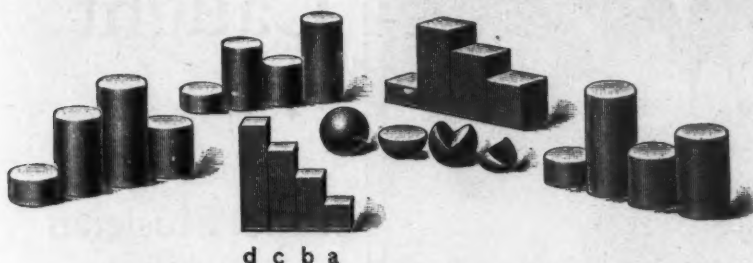
Study II. Fig. I.



11. What is the ratio of a $\frac{1}{4}$ note to a $\frac{1}{2}$ note?

12. What is the ratio of a whole measure to $\frac{1}{2}$ of a $\frac{1}{4}$ note?

December issue, 1929. It may well serve also as an introduction to following lectures which, however, will not be without interruption, since the



A study in musical mathematics, using solids as symbols showing magnitude as wholes and parts. These solids when compared with whole notes and measures, will formulate idea of relative size and value; the evolution of the simple into the complex, through a process of continuous likeness and difference.

13. What is the sum of $\frac{1}{2}$ measure and $\frac{1}{4}$ note?

14. What is the sum of $\frac{1}{2}$ note and $\frac{1}{4}$ of a measure?

15. If a whole measure is worth its proportion in size to the other parts of the measure, what is each part worth?

16. If the unit $\frac{1}{4}$ is worth two-eighths, what is the cost of each of the others?

17. Write c in musical notation. Also a, b and d.

18. If a dot placed after a note increases that note by $\frac{1}{2}$ of its value, what is the value of b? Of a?

19. Write a dotted half note. A dotted quarter.

20. What is the sum of $\frac{1}{4}$ and $\frac{1}{2}$ notes? Of $\frac{1}{2}$ and a dotted $\frac{1}{2}$ note? Of $\frac{1}{2}$ plus $\frac{1}{4}$ note? Of $\frac{2}{8}$ plus $\frac{1}{4}$ note? Of $\frac{2}{2}$ notes? Of $\frac{1}{2}$ note plus $\frac{1}{4}$ note plus $\frac{1}{4}$ note?

21. If b is a whole measure, what is each of the other units in notes?

22. What d is 4? What is a? What is b? c?

23. When and why is d the ratio of 2? Or a called $\frac{1}{2}$?

24. Compare one-half of each unit with one-half of each of the others.

25. What is the total sum of a, b, c and d? Of a, b and c?

26. If a dotted half note equals c, what is a? What is a plus b?

These solids should be used as symbols of metre, accent, measure, note value, time, rhythm and counting (orally) or beating time. Each measure and its parts, a whole note and its parts, $\frac{4}{4}$ time and its parts should be referred to the solids for comparing magnitudes as separate units and in relation to each other. The June issue will deal with these various details. It seems necessary that this sixth article should serve as a summary of the past five articles which appeared monthly beginning with the

June issue will close the season. In September we shall continue with our subject and, in the meanwhile, the writer will busy himself with researches in hope of gathering a great storehouse of proper practice material ready for next season's discussion.

METRE.

It becomes necessary to observe five natural phases of universal importance to the study and practice of music. Like the study and practice of anything and everything else, we are compelled by the very law of Nature and Life to a direct consideration and study of space, time, matter, motion and force. Since tone is the foremost essential in music, it causes us to consider its origin as produced by force; and force as causing motion; motion disturbing matter, occupying space, and all this for a certain duration of time. Metre becomes the measuring device of these phenomena, separately and in relation to each other.

Metre, in music, must therefore become a study of musical arithmetic, algebra, geometry and mathematics and these sciences must necessarily be applied to space, time, matter, motion and force. The objective with which all these sciences and phenomena are directly associated is sound or, using the musical phrase, tone production. And finally we are forced to perceive note values, time, metre, measure, tempo, rhythm, pulsation, beats and counting as only symbols, expressions, representations and indications of the measurement of tone duration. These are again perceived by the abstract idea formulated through studying and comparing the measurement of lines, angles, surfaces and solids together with their various relations (geometry); also through studying number or figure computation (arithmetic); the calculation of magnitude, ratio,

etc., by symbols (algebra) and the science of number and space (mathematics).

It must become evident to the reader that each and every phase and phenomena thus far explained are all directly related to each other. The moment tone begins, all these relations must take action in the mind. In no other way can it be said that we understand the time (so-called). This is the evolution of the simple into the complex or, to begin with, the science and art of music (tone measuring) would be to think from the complex to the simple. This dissolution becomes necessary until such simplicity has been reached as to serve the mind in perceiving. Let us read a definition of meter. This is an excerpt from Grove's Dictionary of Music:

"In a succession of notes equal in length and intensity, the ear soon picks out one of them as longer or stronger than the others and contrasts it with its neighbor to the left or the right."

Why then, we may ask, is it necessary to compare the note with its neighbor? If the student's talent or knowledge of note values be sufficient to distinguish the longer from the shorter and the stronger from the weaker, the contrasting may or may not serve as evidence by observing the difference in appearance; however, this is insufficient to show the exact ratio between terms.

Additional to the above definition we read, "We have then two cases: (a) thesis precedes arsis and (b) arsis precedes thesis. Since we use the bar line to express accent, we write (a)

thus

or

but (b)

—."

For the student's benefit we may correct the definition given for the barline. It is always used to divide one measure from another and not ever used "to express accent." These definitions are a source of confusion and, while Grove's is perhaps by far superior, we may be certain that some of the others are impossible. The following from Grove's is more comprehensive and will, when compared to measure (or that part or whole between bars) clear away the mist in the former definition:

"Arsis and Thesis. The Greeks called the weak beat arsis and the strong beat thesis."

And now it must be remarked that the nature of measure division is—one shall be stronger (accented); two shall be lighter (unaccented) and so on, depending on the number of beats

(Continued on page 46)



As the Camera Caught .. Us

for the
School Musician

UNDER THE NAME "SOCIETE DE MUSIQUE D'AUTREFOIS", a group of young society women have joined together to revive the musical works of great composers of long ago. A wonderful collection of ancient instruments has been assembled by Commandant Le Cerf, one of the world's best known musicologists.



THESE YOUNG ARTISTS play with the London Junior Orchestra, organized recently by Ernest Read, Professor at the Royal Academy of Music. Richard Matthews, 16, oboes while L. Reid Baker does the double bassoon. Richard is the youngest member of the orchestra.

A MUSIC SCHOOL IN TRIPOLI. An interesting picture showing little native children with their old Master, photographed during their music lesson held in the open air in the grounds of their ancient school in Tripoli. The girls are seen enshrouded in the arab "burnous."



the violin, the Ritter five-string violin the bass violin. The tenor violin There are only about twelve of these in existence, but in the United States. The Ritter five-string viola and the Ritter by Professor Herman Ritter, the great German viola





SHE LEADS HER OWN JAZZ BAND. "Jazz Band" composed of children under five years of age, founded by the Lady-mor Road Mission Nursery in London. When their mothers are entertained by the Mission, the children's band is sure to give a few selections of the latest numbers.

MICHIGAN SENATOR'S DAUGHTER GIVES PIANO SOLO IN WASHINGTON. An accomplished artist is Miss Elizabeth Vandenberg, daughter of U. S. Senator and Mrs. A. H. Vandenberg of Michigan, who was the piano soloist at the invitation concert by the National High School Orchestra in Constitution Hall at Washington on March



1. This photo was taken at the National High School Orchestra and Band Camp at Interlochen, Mich., which Miss Vandenberg attends.



CHARLES TEGHMEYER, 13, OF OTTAWA, KANSAS, said to be the youngest member of the National High School Orchestra with his giant and strange contrabassoon, photographed during the concert aboard the S. S. Aquitania.

GIRLS FROM CHINA, TURKEY AND CHILE IN THE CHICAGO Y. W. C. A. Violet Kwong, the quiet little Chinese girl who works at the Information Desk at Central Y. W. C. A. every evening has been studying music for eight years. When she began her music lessons in San Francisco, she got a position at the Chinese branch of the Y. W. C. A. and she worked there until she came to Chicago a year and one-half ago. Photo shows Violet Kwong at the piano.

(U Photo)

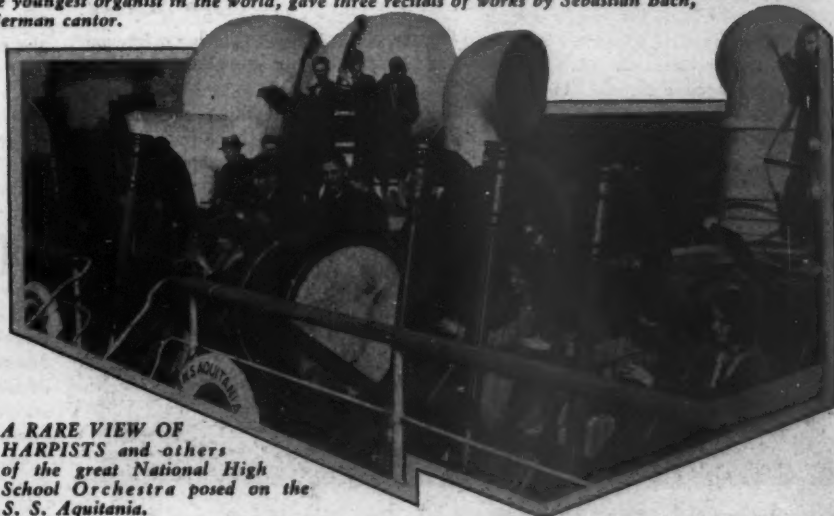
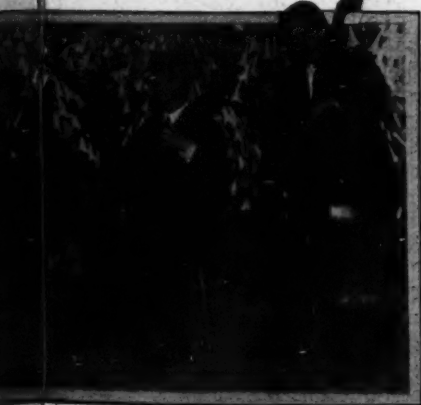


16-YEAR-OLD GIRL PLAYS ORGAN IN LARGEST CHURCH IN FRANCE. Mademoiselle Renee Nizan, 16 years old, has been appointed organist of Notre Dame Church in Paris, largest and most famous cathedral of France. The

organ of Notre Dame, built by the famous organ factory Cavaille-Coll, is the largest in France. Renee, who is the youngest organist in the world, gave three recitals of works by Sebastian Bach, the old German cantor.

THE PHOTO BELOW SHOWS THE VIOLIN FAMILY in its entirety. From left to right, they are:

the string viola, the Ritter tenor violin, and the tenor violin (third from left) is a rarity. Its existence, but two of this dozen being in the world, and the Ritter tenor violin were invented by the Ritter tenor violin virtuoso, about 30 years ago.



A RARE VIEW OF HARPISTS and others of the great National High School Orchestra posed on the S. S. Aquitania.

Just Among Ourselves

This Department is Conducted by and for Members of the
National School Band and Orchestra Ass'n.

And It's Michigan Again!

THESE Michigan bands are surely coming to the front! It looks like there is some peppy competition up there in old Mich., for each month we learn of an especially talented group which we are only too glad to pass on to the rest of our readers and help spread the good word.



This time it's the Midland City Schools, of which Mr. Theo. Nicholson is the Instrumental Music Director. Classes were started by the Board of Education in September of 1929, and four basses, two baritones, a bass drum, tympe, a flute, a bassoon and an oboe were purchased by the Board at that time. Last year, the Midland orchestra won first place in the Michigan State Contest in Class D, which is a record that speaks for itself as to the ability of these students.

At this time, there are over two hundred students in the instrumental music department. If you don't believe it, count the faces on the photograph of these grouped classes. Mr. J. J. Schäfer, Superintendent of Schools, is very enthusiastic in behalf of the instrumental department and much of

the success of the work is due to his cooperation.

Mr. Nicholson, the director, has had considerable music training, having started at the age of sixteen as band leader with the Wixon Brothers Wagon Show, then going with various cir-

is sealed with a silver star and bears our address written in pen and ink. Breaking the seal, we open the announcement to behold at the left, the prow of a ship headed for the harbor with the words "Bon Voyage" inscribed below. The extreme right fold



Instrumental Classes, Midland City, Mich.

cus shows traveling through North and South America, later returning to Chicago for theatre work. During the World War he was band leader in the 316th F. A., serving one year in France, and has spent six years in school music work. Last—but not least, Mr. Nicholson is an avid subscriber to and reader of THE SCHOOL MUSICIAN.

;

Musical Comedy Presented by Oakwood (Ohio) High School

TO OUR office has come a clever announcement of the event of a musical comedy held at Oakwood High School in Dayton (Ohio) last month. It is in a three-fold shape on brilliant red paper stock, the outside of which

of the announcement illustrates a stunningly gowned lady and, turning to the middle fold, we read as follows:

"The good ship Bon Voyage bears Oakwood's new original musical comedy, featuring a style show of Oakwood mannequins. This ship sails a sea of clever song hits and latest dance novelties. It docks April 25 and 26 at 8:30 o'clock, in the port of the Oakwood High School."

The book and lyrics for this musical show were written by Helen Stillwell and the music by E. J. Gatwood. Such an original announcement foretells the success of the show and we believe the school should be congratulated for sponsoring such a novel attraction.

;

Marion (Ind.) High School Band News

By TOM HAMILTON

MARCH 19th the Marion Band concluded their series of concerts in a most appropriate manner. The concert was well received by the largest attendance of the season and greeted with delight the novelty of the evening—"The Clock Store," a descriptive fantasia. A cornet solo by Joseph Marshall was well liked.

The author of these Marion news items has recently received several letters concerning the Marion Band,



Midland City (Mich.) High School Band. Theo. Nicholson, Director.

for which we are greatly obliged. If there are any who wish information such as we would be able to give, letters sent to me at 1108 W. 6th Street will be given immediate attention.

‡

A One-Man Jazz Band

PSYCHOLOGISTS may argue about the number of things a man can do at one time, but Frederick



Frederick Troppe and his Jazz Band.

Troppe, of 1151 North Broadway, Joliet, Illinois, continues to serve as a one-man jazz band.

Mr. Troppe, who is an accordion player, has developed a unique arrangement by which he plays a set of drums, getting effects on a pair of cymbals, a triangle, and an automobile horn.

Mr. Troppe recently purchased a new drum outfit finished in rose pearl so as to make the appearance of the outfit as flashy as the playing.

This is something for you accordion players to worry about—just think of the money you could make with a contraption of this kind. You'd run all the orchestras out of town and have the field clear. Try it?

‡

What About It, Boys?

RUTHSCHULZ, Station G-I-R-L-S, Western Springs, Ill., broadcasting:

"Girls in the orchestra? I should say so! You just couldn't keep me out; it's too much fun. I was at Interlochen last summer and I went on the Eastern tour. I played Viola both times. The boys had better watch out—they think the girls are easy marks—but you notice the girls are getting the best chairs in the orchestra. We are out to win!"

Now, what do you know about that? It looks to your Editor as though the girls were making a good niche for

themselves. And not a peep out of the hardy males! "Wasamatter?"

‡

Cadet Band Broadcasting Over Columbia Chain

THE Cadet Band of The Manlius School, Manlius, N. Y., has broadcast over the Columbia Broadcasting System from 4 to 4:30 P. M., Eastern Standard Time, for four successive Saturday afternoons starting April 12th.

The picture of the band shown is a recent one and if you look closely you may recognize faces you met at Interlochen. They certainly are a group of clean-cut young men and their broadcasting has been of the highest class in both technique and selective-

with a concert by the Plattsburgh Kiwanis Club Boys' Band of sixty pieces.

Mr. Lyndon R. Street, Director of Music Education in the State Normal School in Plattsburgh, was an enthusiastic worker in this Music Week Observance.

‡

Big Subscription-Getter

BOYS and Girls, meet Mr. N. Tilghman Hastings of Laurel, Dela. Mr. Hastings, the boys and girls of THE SCHOOL MUSICIAN.

Now that introductions have been properly presented, we just want to give you this little bit of sub rosa (get out your Latin elementaries) information to the effect that young Hastings is our biggest and best sub-



Cadet Band, Manlius School, Manlius, N. Y.

ness of programs. If you have listened to one of their concerts, why not drop the band an applause card? They'd appreciate it.

‡

Music Week Observance

AN "Announcement Extraordinary" for a Marvelous Week of Music, the Fourth Annual National Music Week Observance which was held in Plattsburgh, N. Y., under the auspices of P. S. N. S. Music Association, has been received in the office of THE SCHOOL MUSICIAN.

One of the high-lights of the program which was held on May 5th, the Northern-Northeastern New York District High School Band Contest with ten bands competing and sponsored by the local Kiwanis Club. On the evening of the same day, the winning bands were presented, assisted by Vincent Bach, former world's premier cornetist, and several additional attractions.

On Friday, all schools of Clinton County were represented in a county high school Music Revue, and on Friday night the Harvard University Double Male Quartet was presented. Several other soloists and glee clubs appeared at different times and on Saturday the week was completed

scription go-getter in Delaware. He has sent in a nice bunch of orders and more are expected daily.

From his picture, you will know that Tilghman (do they call you Tillie?) is a trombone artist and is a



N. Tilghman Hastings

member of the Laurel High School, of which Mr. Herbert E. Readdy is the Music Supervisor. We hope we may be able in the near future to give you more news about the activities in this Delaware school.



Walter Whitney, Beardstown, Ill. First Prize Saxophone Winner Central Ill. School Band Contest.



The Urbana High School Woodwind Quintet took first place at both the Springfield and Urbana Contests. The names of the players are given in this article. Neil A. Kjos, Director.

Prize Winners of Illinois



Beardstown High School Band, E. G. Gary, Director. They took first place in Class B at the Central Illinois Contest held in Springfield.

THE various district and state contests now in progress over the country are giving us some interesting results and the splendid manner in which they are conducted is certainly a credit to the school instrumental students partaking therein.

At Urbana, Ill., in the recent state contest the Woodwind Quintet of the Urbana High School took first place. This same quintet had also taken first place in the Central Illinois School Band contest at Springfield, and is composed of Alvin Etler, oboe; Patricia Bussey, flute; Van Deussen Kennedy, bassoon; William Scovill, French horn; Roger Coble, clarinet. We are glad to be able to present a picture of this group to you. Their director is

Neil A. Kjos, who is also an assistant director of the University of Illinois Bands.

In the solo contests, it is interesting to know that the same Alvin Etler won first place in the oboe division in the District at Springfield, and first place in the State Contest at Urbana; William Scovill (French horn) won first place in the District at Springfield, and third place in the State Contest at Urbana; while Roger Coble (clarinet) took second place in the District and fourth in the State Contests.

The Beardstown High School Band, of which Mr. E. G. Gary is the director, won first place in Class B at the District Contest in Springfield. Walter Whitney, of Beardstown, took first place in the large saxophone division in the Central Illinois School Band Contest.

Other contests, and the names of the winning towns, are given below.

In band contest winners were:

Classification	First	Second	Third
Saxophone sextet	Springfield ...	Urbana	Beardstown
Brass sextet	Urbana	Quincy	Springfield
Woodwinds ensemble	Urbana	Quincy	Champaign
Snare drums (grade schools) ..	Quincy	Springfield	
Snare drums (high school)	Springfield ...	Peoria	Peoria
			Ill. Military Academy
Trombone	East Peoria ..	Peoria	Springfield &
Flutes	Quincy	Quincy	Urbana
			Springfield
High School cornet	Peoria	Peoria	
	Champaign, fourth		
High School cornet	Quincy	Quincy, fifth	Urbana
Baritone	Peoria	Ill. Military Acad. ..	St. Josephs
Alto saxophones	Beardstown ..	Springfield	Beardstown
Baritone saxophone	Quincy	Springfield	Champaign
Bass horn	Springfield ...	Urbana	St. Josephs
Cornet (grade school)	Springfield ...	Urbana	
Flutes (grade school)	Springfield ...	Urbana	
Trombone (grade school)	Springfield ...	Beardstown	
French horn	Urbana	Champaign	Springfield



Adam Lesinsky and his famous Hammond Band

Indiana State Band and Orchestra Contests

UNDER the auspices of the Indiana School Band and Orchestra Association there were three district contests held as preliminaries to the final state meet which was held in Elkhart on May 2nd and 3rd. First and second place winners in band, orchestra and solos from each district were eligible to take part in the state meet.

The southern Indiana district contest was held in the Bosse High School in Evansville on April 5th. Officers who made arrangements for the contest in the southern district are Claude B. Smith of Tell City, Chairman, and Miss Genevieve McClure, and R. C. Sloane of Evansville. Mr. Irving Oster, Hazelton, Ind., Emil Leslie, Evansville, Ind., and Mrs. Pyle, Cannelton, Ind., judged the contest.

The first and second place winners were as follows:

Class A Bands—

First place, Reitz High School of Evansville.

Second place, Bosse High School of Evansville.

Class C Orchestras—

First place, Mt. Vernon H. S.

Second place, Fort Branch H. S.

Class C Bands—

First place, Clay City High School.

Second place, Jasper Academy Band.

Class D Orchestras—

First place, Stanley High School.

Second place, Campbell School.

Class D Bands—

First place, Tell City.

Second place, Stanley Hall of Evansville.

Class A Orchestras—

First place, Bosse High School of Evansville.

Second place, Central High School of Evansville.

The northern Indiana contest was held in the Memorial Auditorium at Gary. Adam P. Lesinsky of Hammond was chairman of the contest and he was assisted by H. S. Warren and M. E. Snyder of Gary and William Revilli of Hobart. The contest was judged by Al Sweet of Chicago, Edward Meltzer of Evanston and King Stacey of Lansing, Michigan.

The winners in the various classes were as follows:

Class D Bands—

First place, Emerson Juniors of Gary.

Second place, Horace Mann Juniors of Gary.

Class B Bands—

First place, Hobart.

Second place, Roosevelt of Gary.

Class A Bands—

First place, Emerson of Gary.

Second place, Hammond H. S.

Class F Girls' Bands—

First place, Hammond High School.

Second place, Emerson of Gary.

(Since there was no competition in the central and southern districts in Class C Bands this was the state finals—the winner being the state champion.)

Class C Bands—

First place, Nappanee.

Second place, Milford.

Class A Orchestra—

First place, Emerson of Gary.

Second place, Froebel of Gary.

Lew Wallace of Gary entered a class B orchestra and Hammond Technical High School entered a class D orchestra. But there was not compe-

tition for their class. Wanatah and Union Mills entered class C orchestras. Steuben County and LaPorte County entered orchestras in county orchestras. Since there were only two entries in these classes they were both permitted to go to the state without playing in the district. Elkhart band and orchestra were entered in class A, but as host to the state contest they will participate in the state contest without playing in the district. The Hammond High School Orchestra having won the state championship for three consecutive years, did not take part in the district or state contest this year, but will go directly to the national.

The solo contests were judged by Messrs. Sweet, Stacey, Meltzer, Wood, Armstrong, Webster and Cissne. Solo winners in the northern Indiana district are as follows:

Violins—

First place, Elizabeth Scheddell, Emerson High School.

Second place, Ebba Sandstrom, Hobart.

Viola—

First place, Clarence Hoffman, Hammond High School.

Cello—

First place, Frances Montford, Emerson High School.

String Bass—

First place, Elmer Rose, Hammond High School.

B♭ Clarinets—

First place, Joseph Oszuscik, Michigan City.

Second place, Rosamond Martindale, Emerson High School.

Baritone—

- First place, James Varsallo, Froebel.
Second place, Harold Komp, Stuben County.

Saxophone—

- First place, Dominic Valse, Lew Wallace.
Second place, Gerster Dale, Elkhart.

Flute—

- First place, James Shanklin, Hammond High School.
Second place, Alvin Borders, Elkhart High School.

Trombones—

- First place, Robert M. Stewart, Elkhart.
Second place, James Varsallo, Froebel.

Tuba—

- First place, Orin Lloyd, Lew Wallace.
Second place, Basil Ray, Horace Mann.

Cornet—

- First place, Myrtle Childs, Hammond High School.
Second place, Frank Drexler, Hammond High School.

French Horn—

- First place, James Cornwell, Hammond High School.
Second place, Charles LaBarre, Hammond Technical High School.

Oboe—

- First place, Gladys Hudson, Hammond High School.
Second place, Harold Lieber, Michigan City.

Bassoon—

- First place, Marion Pierce, Hammond High School.
Second place, Edward Pripps, Horace Mann.

Bass and Alto Clarinet—

- First place, Richard Wiley, Elkhart.
Second place, Rosemary Volz, Hammond High School.

Marimbaphone—

- First place, Reinhardt Elster, Hammond High School.

The central district contest was held on April 18th and 19th in the Central High School, Muncie, Indiana. J. C. Lucas was chairman of the committee. He was assisted by A. M. Thomas and Fred Reitter. The contest was judged by John L. Verwiere, Ft. Wayne, Indiana; Frederic A. Barker, Indianapolis, and Clarence Warmelin, Chicago. William F. Wise judged the solo contest.

Indiana State Results

The Indiana State High School State Band and Orchestra contest ended just as THE SCHOOL MUSICIAN was about to go to press. The results are tabulated below. Over 2,000 musicians represented in 35 leading bands and orchestras of the state competed. Hammond and Emerson of Gary, who took first and second respectively, in the Class A band contest are slated to appear at the national contest at Flint, Mich., May 24 and 25.

CLASSIFICATION	FIRST	SECOND	THIRD	FOURTH
Class A Bands	Hammond	Emerson	Marion	Elkhart
Class A Orchestra	Froebel	Emerson	Bosae	Elkhart
Class B Band	Hobart	Roosevelt		
Class B Orchestra	Lew Wallace	Roosevelt		
Class C Band	Van Buren	Nappanee		
Class C Orchestra	Westfield	Flora		
Class D Band	Tell City	Greencastle		
Class D Orchestra	No contest			
Class E Band (County)	Grant county	Elkhart county		
Class E Orchestra (County)	Steuben county	Hamilton county		
Best playing band in parade	Emerson	Hammond	Clay City	
Best appearing band in parade	Elkhart	Emerson	Roosevelt	
Best marching band in parade	Elkhart	Emerson	Hammond	
Best drum major in parade	Roosevelt	Hammond	Clay City	

JUDGES: BAND—Frank Simon, of Middletown, Ohio; Vladimir Bakalienikoff, of Cincinnati and Peter Michelson, of Richland Center, Wis. PARADE—H. W. Lyndall and W. C. Rivers of Elkhart; Frank Simons of Middletown, Ohio.

Complete results of the solo contests will be announced in our June issue. Watch for them.

The first and second place winners were as follows:

Class A Bands—

- First place, Muncie High School Band.
Second place, Marion High School Band.

Class B Bands—

- First place, Frankfort High School Band.
Second place, Fairmount High School Band.

Class C Band—

- First place, Van Buren High School Band.
Second place, Converse High School Band.

Class D Band—

- First place, Greencastle High School Band.

Class E Band—

- Grant County Band.

Class A Orchestra—

- First place, Kokomo High School Orchestra.
Second place, Muncie High School Orchestra.

Class B Orchestra—

- First place, Crawfordsville High School Orchestra.
Second place, Martinsville High School Orchestra.

Class C Orchestra—

- Westfield High School Orchestra.
Flora High School Orchestra.
(Did not compete but eligible for state.)

Class E Orchestra—

- Hamilton County Orchestra.
Carroll County Orchestra.
(Did not compete but eligible for state.)

Winners of the Solo Events were as follows:

Violin—

- First place, Doris Layson, Crawfordsville, Ind.
Second place, Sheldon Alexander, Kokomo, Ind.

Oboe—

- First place, Milburn Carey, Marion, Ind.
Second place, Richard McElhenny, Logansport, Ind.

Clarinet—

- First place, Burke Eltzroth, Marion, Ind.
Second place, Elmer Priest, Muncie, Ind.

Cornet—

- First place, William Weisel, Bluffton, Ind.
Second place, Joseph Marsjell, Marion, Ind.

French Horn—

- First place, Richard Erlywine, Marion, Ind.
Second place, Arthur Osborn, Marion, Ind.

Trombone—

- First place, Jean McPherson, Marion, Ind.
Second place, Merville Lloyd, Kokomo, Ind.

Baritone—

- First place, Lavon Coolman, Marion, Ind.
Second place, John Carvey, Converse, Ind.

Bass—

- First place, Alonzo White and Lendall Seacatt of Marion, Ind. (tied.)

Saxophone—

- First place, Chester Landgrave, Marion, Ind.
Second place, Frank Harter, Kokomo, Ind.

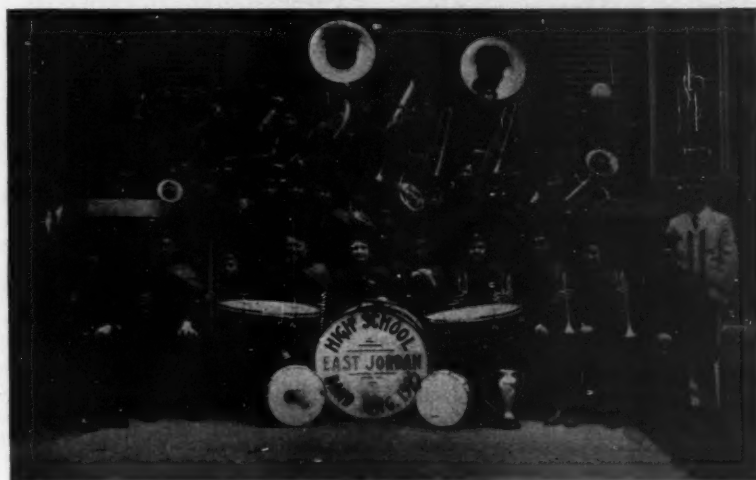
Xylophone—

- First place, Velma Williams, Muncie, Ind.

Little Town of East Jordan, Mich., Makes Fine Progress in Music

EAST Jordan High School Band was organized in 1925 by Director John TerWee, who came from Enschede, Holland and played under F. G. Leistikow of the Eighth Regimental Band and Mr. Hofman of the

divided into districts and East Jordan won second place in the contest held at Mt. Pleasant. The Michigan Industrial School Band which won first place, also won first in both the State and National contests.



Grenadiers' Band of The Hague. He has been in band work all through the state and at present, besides the East Jordan Band, directs a fine thirty-eight piece school band and City Band at Charlevoix.

None of the members had had any previous musical training. The first instruments were furnished by the School Board and a generous citizen who has always been interested in school activities.

Very rapid progress was made and in 1927 they entered the State Band Contest at East Lansing, winning third place in Class B and first place for the best uniformed and marching band in competition with Classes A and B. That same year they were invited to play two days at the Governor's Convention at Mackinaw Island.

The following year the State was

In 1929 Districts were again changed and East Jordan went to Traverse City, where they won third place. The result of this contest put determination into the heart of every member to redeem themselves and this year they won first place by a wide margin. Immediately plans were made to enter the State Contest at Ann Arbor, May 2 and 3. A special concert was given to secure funds to defray the expenses of taking the forty young people on this six hundred mile round trip.

One thing the reader should remember is, that East Jordan, though a Class "C" school, has always competed in Class "B" Band Contests.

They have been invited to play at Interlochen this coming summer. We trust that within a year we will have 100% subscription for THE SCHOOL MUSICIAN.

—Lois Healey.

The Fount of Music

This article was written by a former High School Band trombonist. He has a wonderful story to tell you and we hope to be able to print it in an early issue.

WHENCE, where, why comes this creative instinct in music? To say it comes simply from within would not be sufficient answer.

First, one must inwardly hear music and get into the spirit of it, then realize what has been heard. This creates an inner awakening, by which all true growth is accomplished.

Instead of the old way of slow, heart-breaking and mechanical drills, this method of first listening, then thinking, then playing, insures better interest, better appreciation and better musical growth, be it in child or adult. At the same time it develops the creative power, which will help towards leading a happier life.

Then follows creative expression, which is based on the inward listening process, which nurtures the art of life. Through creative expression comes a richer mind, a more sensitive soul, and through these a more vital art. The ability to indulge in this also marks the difference between the good and poor teacher.

Listen or study the lives of the great musicians and it will be found that creative expression is the keynote to their achievement.

Give to the child music fitted to its age and creative ability, it will have not only something by which it will carry into after life, but also one great principle by which it may live and grow in all ways.

Nor does this principle apply any the less to those grown-ups who have studied music at one time and, because of tiresome and mechanical drills, gave it up. Adults, after all, are but grown-up children, and this principle of creative expression will help to give them a new life interest, a great zest of their daily task, and a richer and fuller sense of the beautiful.

**Send in Your
Contest Reports and Pictures of
Your Prize Winners**

Let's fill the June issue with Contest News

Wisconsin State Contest to be Huge Affair

MILWAUKEE is being decorated for the bands of the state of Wisconsin. No doubt the band tournament to be held on May 8, 9 and 10 will be the largest in the history of the band organization and most likely the largest ever held in the world. About sixty bands are expected to take part in the band tournament. With an average of fifty to a high school band, this will mean that over three thousand high school band students will be present. Many of the bands will be accompanied by parents and spectators and it is estimated that at least six thousand people will be drawn from every part of the state to Milwaukee during this great musical meet.

Milwaukee has entertained the band boys and girls before. In the year 1927 over forty bands were represented at the band tournament. From this fact the Milwaukee people have had experience in taking care of band youngsters and it is gratifying to know that they were more than willing to entertain them again. A few of the members of the bands still can recall the time that they were entertained so cordially by Milwaukee and many of them have expressed themselves to the effect that they are anxiously awaiting the time when they will again be entertained by these same friends of the Wisconsin musical organization, The Wisconsin School Band and Orchestra Association.

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Girls! Here's a Co-ed Band School

ONE cannot open an issue of THE SCHOOL MUSICIAN without seeing pictures of High School Bands, Orchestras, or even Girls' Bands, and one is often lead to wonder what becomes of the girls in these organizations. Everyone knows that the boys join college bands, or find any num-

ber of outlets for their talents, but their are few such opportunities open to girls.

Oberlin College, Oberlin, Ohio, has just this year opened up a new field for girls. Mr. Geo. E. Waln, instructor of woodwind instruments and School Music in the Conservatory, has successfully organized and developed a well balanced All-College Women's Band of about fifty members.

These girls range from students in the Conservatory who have studied the wind instruments as a part of the School Music course, to those versatile high school ex-band members who may now be studying some course quite apart from music here.

It is also interesting to note that the members of this band come from all parts of the United States; for example, among the states represented just by the officers are California, Washington, South Dakota, Indiana, Pennsylvania. The office of student-conductor was by far the most contested position. Sixteen girls, most of whom had studied conducting in the Conservatory, tried out for the honor.

This organization is not an abstract something that is occasionally mentioned. On the other hand, it is a very noticeably living and vital entity. Urged on by this enthusiasm, and perhaps a little excess ego, in its early infancy, due more or less to the influence of its father, Mr. Waln, perhaps than its own prestige at that time, it appeared on the concert platform in conjunction with Mr. Arthur L. Williams and his College Concert Band at the annual fall band concert.

Just recently, in its adolescence, shall we say, it furnished the "life of the party" at the big athletic event of the co-ed season, as it marched, counter marched, and formed letters to the strains of its own marches at the annual Yale-Princeton game. The accompaniment for the college songs was furnished by a double brass quartet, comprised of members of the band.

There is no academic credit given

in either the College or Conservatory for membership, but there is no difficulty in finding girls who want to be members, and who have the ability to play and to stay with the work. No one realizes how much feminine talent there is going to waste in these Colleges until he starts hunting for it.

Note:—The instrumentation of our band is as follows:

Piccolo	1
Flutes	3
Oboes and English Horn.....	3
E♭ Clarinets	1
B♭ Clarinets	10
Saxophones	4
Cornets and Trumpets.....	6
Horns	4
Trombones	6
Euphoniums	2
Sousaphones	2
Percussion	4
(Snare and Bass Drums, Cymbals and Tympani.)	

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Harrisburg Musicians Give Mozart Festival

FIVE programs of music, concerts that included three large choral presentations, an orchestral concert and an artists' recital were given during the third annual Harrisburg Mozart Festival, which was held in Harrisburg, Pa., May 8, 9 and 10.

Employed in these programs were almost a thousand choral singers, soloists of national renown and a full symphony orchestra of fifty pieces. The choruses consisted of the Festival Chorus of 200 voices, a children's chorus of 500 junior high school pupils of Harrisburg and another of 200 children's voices.

The three choral presentations were Mozart's Great C Minor Mass, and "The Children at Bethlehem" and "St. Francis of Assisi" by Gabriel Pierne, noted French composer. It is said that Harrisburg is the only place in the world where the Mozart mass can be heard in its entirety.

The soloists included George Barrere, world famous flutist and conductor; Paul Althouse, America's foremost tenor and former member of the Metropolitan Opera Company; Ethel Fox, formerly soprano with the San Carlo Opera Company who sang in the 1929 festival; Alice Mock, coloratura soprano with the famous Chicago Civic Opera Company, and Frederic Baer, whose brilliant, powerful baritone voice was heard by festival audiences in 1928 and 1929.



Oberlin's All Girl Orchestra under the direction of Geo. E. Waln.

The Little Music Master's Classroom

See the Questions on Page 3 Before You Read this Page

IT seems probable that music is the oldest of the fine arts. At any rate, we find it among all ancient nations, even those which seem to have been totally ignorant of every other art. A number of instruments are mentioned in Scripture, even before the Deluge, as being inventions of Jubal, a descendant of Cain (Gen. IV:21). Music seems to have been in practical use during biblical times, and is constantly mentioned in connection with the song and the dance (Gen. XXXI:27; Exod. XV:20). Through all periods, music was used in social meetings and in public rejoicings (I Kings I:40; Isa. V:12; XIV:11; XXIV:8; Amos VI:5; V:23; I Macc. IX:30; Judith III:8). Both David and the prophets seem to have considered music as a necessity in their worship, or for the purpose of bringing themselves into a proper frame of mind for prophetic inspirations (I Sam. X:5; II Kings III:15).

Instruments of the Ancient Hebrews

With respect to the nature of Hebrew music, it is assumed that it was of the same general character as that of other ancient nations, and consisted, not in harmony, as we understand it, but in melody or monody. As to the character of the Hebrew instruments, we may infer only that they were not unlike some of the instruments still in use among some of the Oriental nations. The difficulty in endeavoring to identify these, however, as being associated with the Hebrew name, as given in the Bible, is apparent when we realize that the Hebrew nomenclature is now seldom to be recognized in that by which these instruments are now known, and because Scripture affords us little information respecting the form and character of the instruments which it mentions. The ancient instruments, like the modern, may be grouped under the following heads: (1) Stringed Instruments; (2) Wind Instruments; (3) Instruments of Percussion.

Stringed Instruments

The most important of the stringed instruments was undoubtedly *kinnore*, which is rendered "harp" in the Authorized Version. Its invention is ascribed to Jubal (Gen. IV:21) and in the early ages it was employed in the expression of joy and exultation. Later the sorrowing Jews in captivity hung their *kinnores* upon the willows by the waters of Babylon, refusing to sing the songs of Zion in the strange land (Ps. CXXXVII:2). Similar passages fix the use of the instrument for such occasions of joy as jubilees and festivals. That this instrument was in reality a sort of lyre, rather than a harp, is now generally accepted.

The *Psalttery* is another instrument of which little is to be determined with certainty. Nothing is known as to when it was invented or when it was adopted by the Jews. It is first mentioned during the reign of Saul (I Sam. X:5), after which time it continues to be mentioned in the Old Testament. The Hebrew name for it was *nay-bel*, and it was performed upon by several persons in the grand procession in celebration of the removal of the ark (I Chron. XV:16; XVI:5). When we seek for some hint as to the probable shape of the *nay-bel* we find only the concurrent testimony of Jerome, Isidorus and Cassiodorus that it was like the Greek letter Δ (delta) inverted, Δ . The opinion is now widely accepted that one of the different varieties of *nay-bel* was the ancient harp, and that it agreed more or less in form with the harp represented in the Egyptian monuments.

The *Sackbut* (*sab-bek-aw*), mention of which occurs only in Dan. III:5, 7, 10, 15, seems to have been a species of harp or lyre. It is assumed by some that it was only a kind of *nay-bel*, distinguished by the number of strings.

The *Greek Psalttery* (*pes-an-tay-*

reen) is also supposed to represent the Hebrew *nay-bel* when mentioned in Dan. III:7, 10, 15.

The *Lute* (*makh-al-ath*) occurs in the titles of Ps. LIII and LXXXVIII and is supposed to refer to a lute or guitar-like instrument.

Wind Instruments

Happily there exists less difficulty regarding this class of instrument than in respect to stringed instruments. We may divide the wind instruments into pipes and trumpets. The Hebrews had various kinds of both.

The *Pipe* (*khaw-leel*, "bored through") denotes a pipe perforated. It is referred to in five different places in the Old Testament (I Sam. X:5; I Kings I:40; Isa. V:12; XXX:29; Jer. XLVIII:36), and it would seem to have come into use rather late among the Hebrews. It probably was of foreign origin. The single pipe of the Greeks is understood to have been brought from Egypt, whence the Hebrews probably had theirs. It was a straight tube about 18 inches in length, though sometimes longer, which, when played, was held with both hands. The double pipe consisted of two such tubes, having a common mouthpiece, and each was played with the corresponding hand. The left pipe served as a bass, the right had more holes and emitted a sharp sound. This pipe is still in use in Palestine. The biblical references indicate that, among the Jews, the pipe was used for the expression of joy and pleasure.

The *Flute* (Chaldee, *mash-ro-kee*, "a musical pipe,"). We find mention of this instrument in Dan. III:5, 7, 10, 15, where it appears four times. The word is found nowhere else, and it seems to be the Chaldean name for the flute with two reeds.

The *Organ* (Hebrew, *oogawb*) is mentioned together with the *kinnore* in Gen. IV:21 where its invention is

(Continued on page 41)

Impetus to School Music Seen in Work of the National High School Orchestra

In this article is included also, the official list of students who will go to Interlochen Camp this summer on funds raised by Orchestra's Chicago Concert

AMERICAN school music received a decided impetus in recent weeks from the eastern concert tour of the National High School Orchestra and the appearance of a second section of the Orchestra in connection with the second biennial meeting of the Music Supervisors' National Conference in Chicago.

A week's demonstrations by the 325 members of the Orchestra before the convention of the department of superintendence of the National Education Association in Atlantic City preceded the concert tour in which 150 youngsters who had received special training at the National High School Orchestra and Band Camp at Interlochen, Mich., last summer, took part. The double object of the tour was to raise scholarship funds for deserving school musicians to the 1930 Interlochen Camp and to create interest in the proposed tour of Europe by the National High School Orchestra in the summer of 1931.

Decidedly enthusiastic was the reception accorded the members of the Orchestra at its Philadelphia concert, and even more enthusiastic was the New York concert at Carnegie Hall. Here the group was tendered a reception and also entertained aboard the Aquitania in New York Harbor. The climax of the tour, however was reached at the Washington concert in Constitution Hall which was attended by a large number of prominent government officials. The approaching death of ex-president Taft prevented President Hoover from attending, but the school musicians serenaded the chief executive from the steps of the White House amidst the grinding of movie and talkie cameras. Prof. J. E. Maddy, head of the public school music department of the University of Michigan and musical director of the Camp, directed the Orchestra in its concerts on this tour.

No less impressive were the concerts rendered by the Orchestra in Chicago. Here a second group of 315 students from forty states, with just a few days' rehearsal, rendered three concerts before the seven thousand school music supervisors in attendance at their National Conference. Conductors included Mr. Maddy, Walter Damrosch and Dr. Howard Hanson, director of the Eastman School of Music, and the soloists were Dr. John Erskine and Guy Maier. Only one of the concerts was open to the public, the proceeds being turned into Interlochen Camp scholarships for some of the more outstanding members of the Orchestra.

Chain radio broadcasts, reaching into the farthest hamlets of the country, enabled the general public to listen in on the work of the nation's best school musicians. Two broadcasts were made by the Orchestra from Atlantic City, one from New York and three from Chicago, including an evening concert direct from the great Auditorium theatre stage.

Following are the twenty youngsters who will go to the Interlochen Camp this coming summer on the funds raised from the Orchestra's Chicago public concert: Kenneth Gross, La Grange, Ill.; Jack Bryden, Detroit, Mich.; Helen Kirkpatrick, Birmingham, Ala.; Fred Shackett, Pueblo, Colo.; Alvin Etler, Urbana, Ill.; Mildred Catenhusen, Milwaukee, Wis.; Donald Conlin, Lockport, N. Y.; Phyllis Farrar, Abilene, Kans.; Hubert F. Miller, Milwaukee, Wis.; Madeline Teufel, Sedalia, Mo.; Yvonne Tate, Jacksonville, Fla.; Juanita and Kathryn Nauninga, Wichita, Kans.; Reinhardt Elster, Hammond, Ind.; Clyde McLain, Birmingham, Ala.; Jessie Moore, Milwaukee, Wis.; Wynn Sproesser, Fort Worth, Texas; Chas. Staten, Belvidere, Ill.; Alberta McCluskey, Sterling, Colo.; and Harold Specht, Boulder, Colo.

Week Ends at Interlochen

Many hundreds of music supervisors visit the National High School Orchestra and Band Camp at Interlochen, Mich., each summer. Many added hundreds will visit the Camp this coming summer as a result of the "Interlochen Weekend" plan worked out especially for such of the music supervisors who will take summer courses in places not over an "overnight ride" from Interlochen, and particularly those who will study in Chicago. Groups of students will leave each Friday night during the Camp season by train or boat and be brought back again in time for their studies on Monday morning, thus giving them two full days at the Camp. Saturday the supervisors will be free to explore the Camp, watch rehearsals of the Orchestra, Band or Choir under visiting notables, and on Sunday they will receive complimentary admittance to the afternoon and evening concerts of the National High School Orchestra and the National High School Band at Interlochen Bowl. The entire cost of the trip including the night's lodging and necessary two days' meals at the Camp, will not exceed \$25 or \$30 per supervisor. Supervisors who will take summer work this year and who desire to make the Interlochen trip are invited to write for further information to J. E. Maddy, Box 386, Ann Arbor, Michigan.

Name Guest Conductors and Soloists

A memorable summer is in store for the 300 high school musicians and those music supervisors who will carry on summer studies at the 1930 National High School Orchestra and Band Camp at Interlochen, Mich. Announcement has been made of the incomplete list of guest conductors and soloists who will work and play this coming summer in what has been called "America's Bayreuth." The list carries such widely known names as Carl Busch, Hollis Dann, Peter Dykema, John Erskine, Percy Grainger, Howard Hanson, Barre Hill, Redfern Hollingshead, Guy Maier, Earl Moore, Mozelle Bennet Sawyer, John Philip Sousa, Leo Sowerby, Edgar Stillman-Kelley and Henri Verbruggen.

The way to travel the road to artistic success is the same old way of personal exertion, mental and physical. No athlete gets his training by spinning over the road at the wheel of an automobile.



"88"

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"Boy! This is pie for us with our Bueschers"

These contests! Boy, that's where you've got to have *an instrument*. 'Course you've got to know how to play it too; but if the "old horn" hasn't got "it"—if it's a little wobbly in the upper register—if you have to fuss and fawn to keep it in tune; Brother! It's just too bad.

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The Moonlight Sonata

By

Helen Blondelle Eldridge

St. Elmo, Ill.



Maybe you know this youthful writer. She was one of the French Horn players of the National High School Orchestra on its Eastern trip this spring. THE SCHOOL MUSICIAN would like to receive stories from other school musicians. Surely there must be much literary talent along with the musical.

BEETHOVEN was the most notable German composer of all time. He was born at Bonn of a musical family. The father began giving him lessons on the violin and clavier when he was only four years of age. Before he was twelve he could play most of Bach's "Wahltempiriertes Clavier." Two years earlier he had begun composition. His talent was so marked that in 1892 the Elector of Cologne sent him to Vienna to study under Hayden. In or near that city the most of his life was spent, and there he composed the works that gave him immortal fame.

The life of the great musician was not one of the happiest. He had probably the greatest misfortune to bear that can come to a composer, the loss of hearing. Yet he bore his affliction with honorable courage, and, though totally deaf before middle-aged, he continued to give the world benefit of his genius.

For some years after his pupillage he wrote in accordance with the principles observed by Hayden, Mozart, and others; but later he gradually introduced changes of treatment in individual sections, and developed the forms of his predecessors. His greater choice of keys in modulations, his development of the minuet into the scherzo, also his innovations in the construction of the introduction, coda, finale, and connective phrases of symphonies, prove his superiority to other composers of his time. Beethoven wrote nine symphonies, a number of concertos, sonatas for the piano and for the piano and violin, an opera, an oratorio, string quartets, masses and songs.

His Sonata in C Sharp Minor

One evening as Beethoven and a friend were hurrying through the



Helen Blondelle Eldridge

streets of Bonn they heard, through the open window of a humble cottage, the lovely strains of the Sonata in F. As they stopped to listen there came a cry of despair, "Oh! if I could but hear some really good musician play this wonderful masterpiece." Entering the cottage, they found the player to be a young blind girl, who listened with delight, she did not know it was the great Beethoven until he struck the opening bars of the Sonata in F. Suddenly the candle went out and the music stopped. Beethoven's friend went to the window and opened the shutters, and as the beautiful moonlight flooded the room he began to improvise a tender melody. It seemed the embodiment of the silvery light that transfigured everything it touched. The great composer then hastened home to put the music into form. He named it the Sonata in C sharp minor, but lovers of its exquisite melody will always call it the Moonlight Sonata.

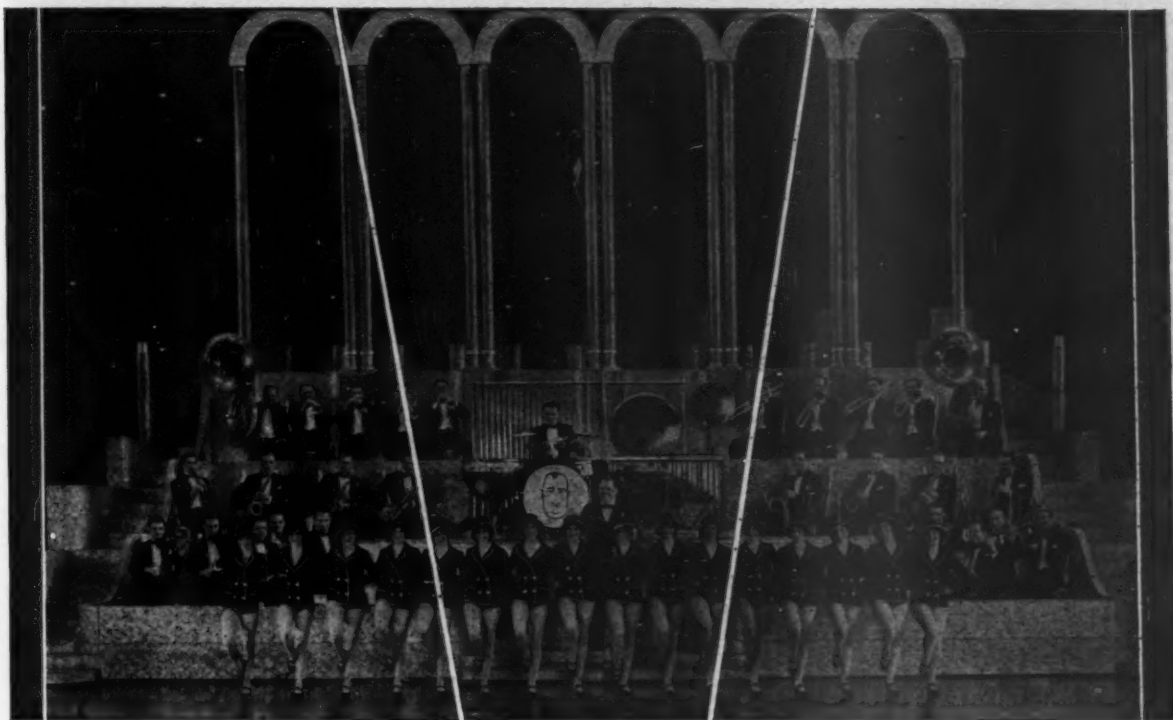
Camp Enrollment Nears 200

Enrollments for the 1930 National High School Orchestra and Band Camp, Interlochen, Mich., are nearing the 200 mark, reports Prof. J. E. Maddy, of the University of Michigan, musical director of the Camp. Michigan and Illinois are leading in enrollments, with Ohio, Minnesota, Indiana and Wisconsin not far behind. The total enrollment of the Camp is limited to 300. Dates of the Camp this year are June 30 to August 23.

Extension Courses for Music Supervisors

For the second consecutive year, extension courses for music supervisors will be offered at the National High School Orchestra and Band Camp, Interlochen, Mich., this summer by Teachers' College, Columbia University, the School of Music of the University of Michigan, and the Cincinnati Conservatory of Music. This is in keeping with the demand of music supervisors for credit courses which would enable them to live and study in the inspirational environment of the Camp and associate with the great leaders and teachers who congregate each summer at Interlochen. All courses offered are exemplified in the activities of the Camp, and the Camp's band, orchestra and choir provide unequalled opportunities for observation and practical demonstration. The instructional staff this coming summer will number over thirty outstanding teacher specialists including Vladimir Bakaleinikoff of the Cincinnati Symphony Orchestra, A. A. Harding and Raymond Dvorak of the University of Illinois Band; Orien E. Dalley, University of Wisconsin; Thaddeus P. Giddings, supervisor of music, Minneapolis, Minn.; J. E. Maddy and Edith Rhetts, educational director of the Detroit Symphony Orchestra. Supervisors taking these courses will combine summer school with a vacation out-of-doors, being housed in comfortable dormitories in the woods near one of the two Camp lakes or in cottages at Interlochen State Park, which adjoins the Camp.

The real musician is the person with a sound knowledge of music. Many a person who neither can sing nor play an instrument is infinitely a better musician than many a person who can dexterously render notes with his voice or with his fingers on an instrument. Too many players and singers are not musicians at all, their profession notwithstanding.



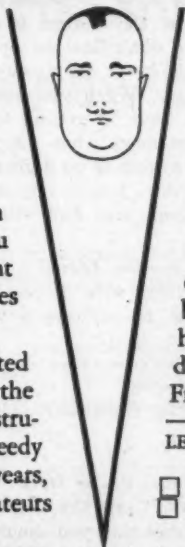
"The King of Jazz" Features the King of Drums

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It Is to Laugh

"A Slip of the Tongue"

A professor, noted for ready wit, gave a dinner party to a mixed company of friends. To their concern, the butler, when carrying a large dish of tongue, let it fall. The host, with tact and a desire to reassure his guests, as well as to draw attention from the embarrassed servant, said pleasantly: "It's all right, gentlemen, only a *lapsus linguae*."

Everyone laughed heartily, and the affair lost its seriousness.

One of the diners, with more ambition than Latin, saw that it must be a good joke, but had no idea why. Shortly afterward he gave a party to a few learned friends and, during changing of the courses, they were much astonished and concerned when the maid, bringing in a platter of roast mutton, let it fall. They were, however, still more surprised when their host, with cheerful alacrity, remarked: "Oh, never mind, gentlemen, it's only a *lapsus linguae*."

#

Similar

Teacher: "What do you know about verbs?"

Pupil: "They are just the opposite of chiefs of state."

Teacher: "How is that?"

Pupil: "They always agree with their subjects."—Mostique (Charle-roi).

#

A Serious Jest

The little girl was crying. Her mother, to distract her thoughts, called:

"Oh, come here, darling—come here and look at the airplane."

The little girl ran to the window and stared up at the airplane till it disappeared. Then she got out her little wet handkerchief again.

"Mama, what was I crying about?" she asked.—Wall Street Journal.

#

The Verdict

One of the theaters advertised for new songs, and invited applicants to present their works and sing them over in the presence of the manager and musical director.

Mr. Bibbs, who fancied himself as a genius, composed a ditty and presented himself at the theater.

The song was commonplace, without rhythm or tunefulness, and the

musical director put his hands to his ears as the songster shrieked it.

"What do I get for that?" said the minstrel, with an ingratiating smile, as he finished.

"I'm a musical director—not a magistrate," was the reply.—Toronto Globe.

#

Turntable Needed

A recruit wearing 14's in boots was enlisted in the army. One night he was included in a rounding-up party, and when the roll was called afterward he was *non est*.

"Has anyone seen O'Halloran?" said the sergeant.

"Sir," said a voice, "he's gone up to the crossroads to turn round!"—Vancouver Sun.

#

Too Much

The man had just informed the agent that he wanted a Pullman berth.

"Upper or lower?" asked the agent. "What's the difference?" replied the other.

"A difference of 50 cents in this case," said the agent. "The lower is higher than the upper. The higher price is for the lower. If you want it lower you'll have to go higher. In other words, the higher the lower. Most people don't like the upper, although it is lower on account of it being higher. When you occupy an upper, you have to get up to go to bed, and get down when you get up. If you are willing to go higher it will be lower."

But the poor man had wilted!

#

For the Address

White: "My wife is very busy. She's going to address a woman's club."

Whit: "She's working on the address," I presume.

White: "No, the dress."—Unidentified Clipping.

#

Unless You're Stuck

"Now, boys," said the teacher, "always remember that you should never end a sentence with the word 'with.'"

"That is," he went on hurriedly, "unless you have nothing else to end it with."—Tit-Bits.

#

Soothing the Savage Tourist

"I don't suppose you keep anything so civilized as dog biscuits in this one-

horse town, do you?" the tourist snarled.

"Oh, yes, stranger," the village merchant responded pleasantly. "Quite a few folks like you come through from the city, and we aim to have everything called for. Have 'em in a bag or eat 'em here?"—Recorder.

#

A Few Fast Ones

First Motorist: "I drove so fast that the trees appeared like a fence."

Second Ditto: "I drove so that the milestones made a stone wall."

Third Ditto: "I went so fast that I could see the number on the back of my car."—Pages Gaies (Yverdon).

#

Qualified to Attend

After a long address, the speaker said he had been requested to announce that at the conclusion of the lecture there would be a meeting of the board. When the audience dispersed and the five members of the board were about to go into session, it was noticed that a stranger had stayed, showing no signs of departing.

A few moments of embarrassed silence ensued, after which the chairman addressed the stranger awkwardly and said, "Possibly you didn't understand this was to be just a meeting of the board."

"Yes, indeed," replied the other, genially. "Go ahead; no one was more so this evening than I."

#

Easier to Manage

There had been several earthquake shocks in a certain district, so a married couple sent their little boy to an uncle who lived out of the danger zone.

A day or two later they received a telegram:

"Am returning your boy — send earthquake."—Pearson's.

#

Why Is It That We Always—

Lock a trunk before everything is packed?

Dry our hands before removing the plug in the washbowl?

Push the wrong light button first?

Put a door key in upside down?

Make faces when tying our necktie?

Sit up late the night before a hard day?—Brooklyn Eagle.



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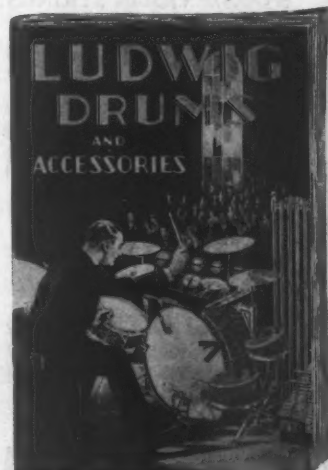
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An Intimate Chat About Loyde Hillyer

Of our Hall of Fame

(Picture on page 2)

PROF. Loyde Hillyer was born at Hiawatha, Kansas, in 1896, and at the age of fifteen started to study piano. He entered the conservatory of music at Pella, Iowa, which was a part of Central College, and received his Bachelor of Music Degree from that school, majoring in Piano and minoring in Organ and Band instruments.

While in this school, he organized the college band and orchestra and directed both organizations until his graduation. Encouraged by his piano teacher, Prof. George Francis Sadler, to try the West, he came to Montrose, Colorado, and opened a studio for piano and band. Three years later he organized the high school band and has twice won first place in Class "A" in the Western Colorado band tournament. Mr. Hillyer has placed his band among the best high school bands in the country and has shown the people that, with the right kind of in-

struction, a small school can have the same advantages as a large school and the very highest standards can be applied to the small school. The Montrose high school band of which Mr. Hillyer is director has 100 per cent instrumentation according to National Rules, and no one is admitted to the band who does not have a standard instrument, and the very best instruments are used.

The people of Montrose are right back of Mr. Hillyer and his work, and every effort is being made now to send the band to Flint, Michigan, to the National Contest. Several of Mr. Hillyer's pupils assist him in his work with the band. Mr. Hillyer is also director of the high school orchestra and believes that every child is poor without a musical education. He is president of The Western Colorado Association of Band Directors and has done much to raise the standards of the band tournament.

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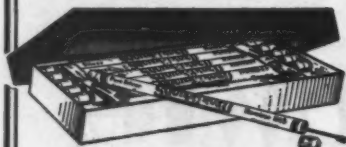
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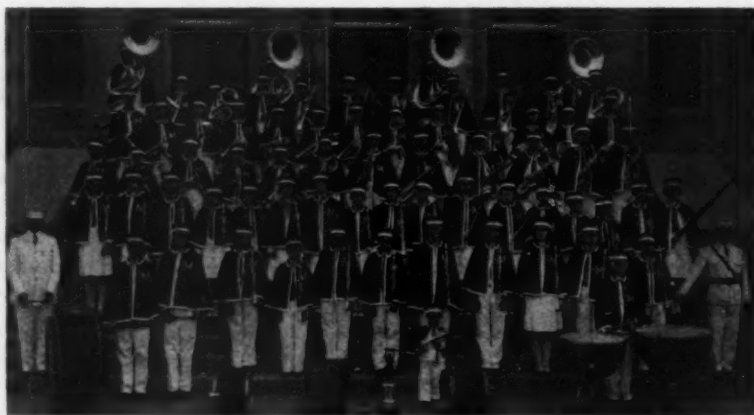
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The Little Music Master's Class Room

(Continued from page 33)

ascribed to Jubal. It refers to the double and manifold pipe, best understood by us as the Pandean or shepherd's pipe. Our mouth organ is a modern species of this instrument. Various called "ugab" and "syrinx," this Pan's pipe is still the festival instrument in Syria. The number of reeds varies in different instruments, from five to twenty or more.

The *Horn* (*keh-ren*) appears but seldom as the name of a musical instrument. The natural horns of animals and instruments in the shape of horns are found in every extensive collection of antiquities. At the siege of Jericho (Jos. VI:5) the rams' horns are assigned to the soldiers of Gideon by Josephus.

The *Trumpet* (*sho-fawr*) is found more often than the word *kehren*; it refers to horns of a straighter sort and to all instruments which were later made in imitation of such horns. It seems to have been the kind of horn which was best known to the Hebrews, and was employed only in calling the populace together in times of war or upon other great occasions, or in making announcements.

The *Jubilee Trumpet* (*yo-bal*) has caused much speculation as to whether the term denoted a separate instrument, or merely indicated the particular trumpets with which jubilees were proclaimed.

Instruments of Percussion

These are such as give for their sounds upon being struck or shaken.

The *Timbrel* (*tofe* or *toph*) was primarily a tambourine, although the word also denoted, generally, all drum-like instruments used by the Israelites. The *toph* was known to the Hebrews before they left Syria. It was played upon most by females, and for joyful occasions, though employed by David in all religious festivities. It receives no mention in connection with warlike preparations or battles. If the Israelites had drums as we understand them, they must have included them under the general name *toph*. Actual evidence is not forthcoming and it is futile to speculate upon this point. The long or cylindrical drum of the ancient Egyptians was about two feet in length, made of wood or metal, the ends covered with tightly drawn parchment or leather. It was struck by hand, and was used chiefly in war. A larger drum, about two and a half

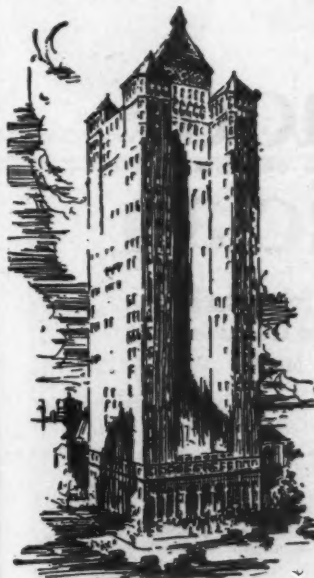
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feet long, made of copper, was beaten with sticks. No reproductions of it appear on the monuments, but actual specimens unearthed by D'Athanesi in 1823, are now on view in the museum at Paris. Egyptian paintings depict another kind of drum, which is funnel-shaped, made of wood or pottery, and corresponds to the *darabooka* drum still in use in Egypt and Arabia. It is supposed to be represented on one of the coins of Simon Maccabeus.

Cymbals is the word used to translate three Hebrew words which denote either the "clear cymbal" or the "resounding cymbal" (Ps. CL:5), pointing to the fact that the Hebrews had both hand cymbals and finger cymbals (like our castanets).

Triangles (shawl-ish-im) is a word found only in I Sam. XVIII:6, and is there used in the uncertain sense of "three-stringed instruments."

Sistrum (men-ah-an-eem) also occurs but once in the Bible (II Sam. VI:5), where it evidently denotes a loop of iron upon which were threaded a number of metal strips. It was held upright and shaken, the rings moving with a tinkle to and fro upon the bars. Several actual specimens of these instruments have been found and are deposited in the museums of Berlin, in the British museum, and elsewhere. They were used chiefly by priests and priestesses in religious ceremonies, especially those connected with the worship of Isis.

Guess I'll Be a Director

By THE WIFE OF ONE

I'd like to play in my Daddy's band:

'Twould be easy, I'm sure, as can be;
But whether I'd choose a big bass
drum

Or the thing that says "Tee-diddle-dee,"

Or a silvery flute, or a shiny cornet
All goldy-like inside,

Or a big, big bass with a mouth so big
I could crawl right in and hide;

I know that I couldn't decide and so

I think 'twould be best, don't you—

To buy me a band just like my Dad's,
And be a director, too?

—Ethel Oltman Michelsen.

He who provides the world with beauty or learning must be content with a much smaller income than he who provides it with pleasure.

Rubinstein believed in long programs. One of his included twenty Russian works, with eleven Chopin works added for good measure.

Is This a Peep Into the Future?

(Continued from page 17)

his share in the program and is obliged to return time after time to bow, which is unusual, considering the great number of occasions these compositions have found place upon the popular Sunday evening program.

A young German is now at the director's desk. He is very much occupied with a composition by Weisterkratz, a disciple of Arnold Schoenberg. This work, "A Legend of Printemps," scored for ten trombones, six harps, six Heckelphons and twelve bass drums, is not receiving a very cordial reception from the world audience. The listeners at the New York Symphony Hall move restlessly in their seats and soon a low murmur of disapproval is heard, which grows steadily into a storm of hoots and whistles. This fact is registered upon the applause-board by the sudden and growing flickerings of green lights as other audiences show similar disrespect for this weird, dissonant expression. Long before the piece is ended, a large red star displaces the green lights indicating unanimous and extreme dislike by all gatherings. The conductor halts the orchestra, turns, bows and hurriedly leaves the platform.

There is now a sudden commotion upon the stage. The woodwind and brass performers arise from their chairs and quietly leave, their places being taken by additional string performers who quickly group themselves into two sections, the first and second violins and violas intermingling at the front of the stage, while the cellos and basses gather immediately behind them in semi-circles.

A sprightly, dignified old gentleman steps briskly through the stage entrance and approaches the dais. The entire orchestra arises as one man and the purple gleaming of the applause board indicates the wild enthusiasm and adoration of the world's music lovers for Arturo Toscanini. He bows and waves his hands for silence.

The Brandenburg G major Concerto by Bach is performed with exquisite tonal nuance and a richness of coloring from this gathering of picked string players whose instruments have been especially chosen for brilliancy and warmth of tonal emission.

Bach, Bach! The ever pulsating and eternal music of this ancient composer is still as vibrant, fresh and modern in 1940 as it was in 1740 when this master contrapuntalist was at the height of his glory.

The purple lights at the rear of the stage glimmer steadily and brightly for fully five minutes as the great Toscanini is obliged to return to the stage for innumerable recalls, the audiences of the world seemingly reluctant to allow him to retire after his remarkable demonstration of baton virtuosity. Then the television silver screen dims slowly and a sudden hush comes over the audiences.

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Read over the titles:

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Visions of You
Little Boy Sleephead
Dear Little You
A Mither Too Her Laddie
My Old Home of Yesteryear
The Love Dream
Fishing
Day Dreams of You
When Life's Summer Skies Have Fled
A Plain, Lil Cullah'd Boy
Counting the Cost

These dozen songs are splendid material for the amateur performer and just as useful in the repertoire of the professional while they make the very best of teaching material. Such well known teachers as Duke Rehl, Kathryn Thompson, The Conn National School, and many others use this folio as "standard equipment" in their studios.

If you failed to attend the convention and would like to look this folio over, write the publishers stating for what member you wish to use them as solos, or in case you want both books to use as duets, state for which two instruments you wish them; also, which one you wish to play the lead.

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The Flute

(Continued from page 16)

that concerns its musical qualities, but at the appearance of the instrument. Never did you see just such big funny keys on a flute; never did you see just such a big bore in an instrument, it is the Big Bertha of all flutes, and strangest of all it is so long that it cannot be held horizontally at the right side of the face like the other flutes but is made to be held down in front of the performer very much like a clarinet. The embouchure hole is made in a short piece of tubing that is fastened cross wise of the bore at the upper end of it, and is of course connected with the bore. In other words it is shaped in a manner somewhat suggesting the letter "T" and is played upon by blowing at the top crossed part of the T and fingered along the upright part.

Well, perhaps I'd better give over the idea of trying to describe the looks of it. Anyway, it is a funny looking instrument to those used to the common, every-day flute. As to the sound it produces, I am even in more of a pickle as I have never had but one of them in my hands, and was unable to get one single musical sound out of it. I guess it was a poor instrument; that is what the trouble was. At all events this was the only genuine bass flute I have ever seen, and as I was unable to produce a musical sound upon it, I cannot, of course, describe the tone of it to my readers.

I mention above that the bass flute embouchure hole was placed in a short length of tubing fastened cross wise to the bore of the flute at the upper end of the body. I do not mean to say that all bass flutes are thus made. The one I examined was, but I have seen many pictures of bass flutes where the head joint end was bent back upon itself horseshoe fashion and the embouchure hole was then in much the same position that it would be on the C flute, though the tube of the body would be double at that point where the embouchure hole is placed. The bass flute is pitched in C and is just one octave lower than the concert flute in the same key.

Flute Bands

Although I have never myself heard a band composed entirely of flutes, such organizations do exist, if we can place any confidence at all in what we read. Each year in Belfast, Ireland, a contest is held for bands made up of flutes only. These bands are classified in some manner, probably according to the number of its mem-

bers, and the variety of flutes used, and prizes are awarded; much as we hold our school band contests in this country.

While I have read several accounts of these contests, I do not recall seeing a list of instrumentation so can not say just what variety of flutes are used nor in what numbers.

I have also heard that flute band contests are held in Canada each year. Whether these bands are composed along the lines of the contestants in the Irish contest, as to instrumentation seems a little doubtful to me. The Canadians are somewhat strong for that form of musical organization that we call a drum corps. I get this idea from the fact that I understand the Canadian affair somewhat stresses the B \flat flute, which is I think, what we commonly call an A \flat fife.

My information concerning the yearly event in Canada is most certainly scant, but I am confident that the Irish flute band contest is for bands with a complete instrumentation of flutes in great variety. They have recently been quite interested in the development of a better bass flute, and one is certainly justified in assuming that if bass flutes are used the other members of the family will be included in the lists of instrumentation.

Personally it seems like a far cry to the flute band contest in the United States, but the idea of flute bands being organized here is not hard to believe. Flute clubs already exist in our country, and though one does not hear much of them, and but little of the detail of how they are conducted, etc., but I have among my other curios, a program of a concert given by a flute club in Cleveland, Ohio. The program was not confined entirely to flute music, but was nearly so. There was also more variety than one would imagine at first thought. Flute solos, duets, trios, and quartets, were among the numbers presented, and the flute in combination with other instruments, making altogether a program that at least looked good on paper.

When one considers the many possibilities of this beautiful instrument, it is a wonder that we do not have more of this sort of music than we do. I hope that the future will find the Americans playing the flute more and if we some day get to be enthusiastic enough about the instrument to be holding our own flute band contests, it will most certainly not be a step backward for American music.

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When Archie Sold His Pig

(Continued from page 7)

During all this time Mr. McAllister has kept abreast of the times. Naturally he would have to keep abreast of such an organization as he had built up for himself to lead. He studied cornet with the great Weldon; he studied directing with Ennis and has done considerable technical work with Beckett. While cornet is his instrument, he has a working knowledge of them all and understands them enough to teach them.

McAllister is a stickler for details and herein lies his strength. Take as an example: He was struck by the poor playing done by most bands on the march. When their playing improved their marching suffered. It seemed they could not do both well. So he set out to perfect a set of marching rules. These rules have since been universally adopted.

McAllister uses about the same system that is in general use in producing recruits from the raw material for his band; namely, a second band where he keeps new boys starting on instruments all the time. Everyone who has had any experience with high school bands knows the terrible losses each year as the boys graduate, and drop out. Just when you have a bass section brought up to a high degree of perfection they graduate and possibly you will lose four out of the five. With a band of a hundred high school boys the average percentage of losses each year is something like 33 per cent, and that isn't the worst of it. If they were taken from each section equally it would be easier to stand, for then you would have part of each section as a foundation. But the losses may sweep one section away entirely, and not touch a man in the next section. One of the bands in the national contest this year had a crack horn section, all of which graduate at the next term and go out of existence as far as the high school band is concerned. McAllister has new ones coming on all the time in his second band which lessens the blow some at least. I can not close this article without saying some thing about the loyalty of some of the citizens of Joliet. They back the band morally and financially and form the greatest bunch of Boosters you ever ran across. Men like George Wiswell, the proprietor of the leading music store of the city, is an untiring worker and supporter of their band. Johnny Lux, the City Editor of the New Herald is another enthusiastic Booster who accompanies

them on all their tours and furnishes reams of publicity to the outside papers and keeps his home town people advised of their latest exploits.

I, for one, would like to see a movement started to finance a trip around the world with McAllister and his Joliet Band. It's not a far-fetched idea at all. I really believe it could be done, and it should be done. Wouldn't it be a wonderful good will trip to be able to take this band to all the schools of Europe and show the young people of their own age in these foreign countries what we are doing over here? Can anyone who has seen this band come swinging down the street to a soul-stirring march imagine what effect it would have in some of the European capitals. It would "knock 'em cold" that's what it would do and it would further strengthen the friendship and understanding of these nations. This government could well under-write the project or at least take them over on a government boat. Maybe some big philanthropist who would like to put some of his "jack" to good use could help out a little; and, finally wouldn't it be good business for the Chamber of Commerce of Joliet to start the ball rolling with some concentrated effort? The Royal Band of Belgium recently played a tour of this country under-written by the Belgium Government and I understand they more than paid their own way. I am sure a shrewd booker could make the Joliet band trip a financial success once it was started and under-written. The chances are the guarantors would not be called upon for a cent.

But that's another story.

In closing I want to say that A. R. McAllister has not yet come into his own. Some folks are born to build great skyscrapers, others to paint beautiful pictures or write a great book. Still others to spell-bind the world with their oratory or their artistry on some instrument while there are other noble souls like Mac who are born real teachers, and they fulfill their part in God's great plan as a pedagogue—and are just as far advanced in that line as the great artist is in his and the great geniuses in other lines are in their field. Mr. A. R. McAllister is just such a genius in his chosen profession, and "while his work in life may not make history, he does his part in making life worth while for you and me."

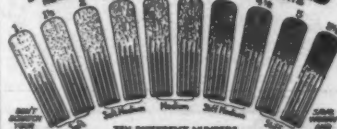
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modest to appear in public to let their "candle shine out."

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National Music Week is undoubtedly a powerful influence in achieving the goal "All for Music—Music for All."

Practice Made Perfect

(Continued from page 23)

in the measure. This corresponds with thesis and arsis; yet, there is a difference. A soldier's "left, right, etc." could be identical with thesis, arsis and in two-four time or two-half time or any time which has two beats to each measure. In these we experience a fall of the foot with each beat (thesis) and a raising of the opposite foot with each after-beat (arsis).


So far we have thrown more light on the relation between measure, barline, metre, arsis and thesis, accent, two beats in a measure and marching. From Grove's again: "This is clear from Baccheios' catechism—(1) Question: What shall we say arsis is? Answer: The time during which the foot is raised when we are going to take a step. (2) Question: What is thesis? Answer: The time when the foot is on the ground." All this is true, but as we are studying metre in music and the above in relation to time signature is now the whole or only truth. What about a march in four-four time? True, we have thesis and arsis again, but to say that the foot is raised for arsis is to contradict the truth about one (thesis)—two (arsis), etc., and becomes evident when we learn that left-right, left-right, is identical with one-two-three-four and these identical with thesis—arsis—thesis—arsis.

Now compare: One, left and thesis come together; in 4/4 time each step is a beat. Notice then that left means foot on the ground. On two (right foot on the ground) and arsis come together. Three and four are repetitions of the former movements. Have

you discovered the contradiction? Have you found its cause? Since in 4/4 time (or any other time having four beats to each measure) one becomes thesis, two arsis, three thesis and four arsis, the foot is on the ground on one (thesis) but unlike that shown in Baccheios' catechism, the foot is again on the ground on two (arsis). So we see that, contradictory to the statement, "This is clear from Baccheios' catechism" is true and clear in one case—yet not clear and not true in another.

Finally, one more criticism on the following excerpt: "We need not go into such a detail as the movement between arsis and thesis for, by its brevity, it escapes both the eye (in the dance) and the ear (in song)." Evidently, the song has been conceived as of a more or less speedy tempo and one may feel this for two reasons: first, to deceive the ear in both song and dance; second, to verify the statement and especially in regard to song.

In the first place, a song may be in a fast tempo and the same about the dance; in this much the statement holds. In the second place and because we know that a song as well as a dance may be in a very slow tempo (pace) this result will follow. The arsis absolutely equals the thesis in value, meaning that "the moment between arsis and thesis"—not by its brevity but by its very conspicuously proportionate length becomes a consideration of much importance and, as every experienced routined musician knows, always requires utmost care and thoughtful sub-division.



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Space between thesis and arsis becomes so important in the slower movements that musical directors are compelled to indicate the arsis as definitely as the thesis.

It is not desired that the reader should feel these criticisms as directed to the ignorance of authors regarding these definitions, but rather to the brevity which causes much of value to the student to be left unexplained and thus causing endless confusion and misinterpretation. It is hoped that the teacher as well as the student will realize much of value in these discussions. For the teacher, they may furnish aid in establishing conditions favorable to an environment which will simplify the student's contact with the realities of musical mathematics (metre). Note-value, the simplest or most complex combinations and their relations to others become readily known to the student by comparisons which effect a sane mental activity by observing relative magnitudes, values, etc., through likeness and difference between a given study problem and its symbol. The student benefits continuously, thus building up reasoning power.

Knowledge does not begin in the mind—it begins outside the mind, which gives the mind an idea. Finding himself in and attending to an environment which offers these visual comparisons from which mental perceptions may readily formulate will prove to be an inspiration. Later we shall discuss time, tempo, rhythm, note value, measure, pulsation and counting.

We may now study the model "Old Folks at Home" which by way of our "practice system" becomes the immediate, absolute but not the ultimate objective. In analyzing, we observe the time is 4/4 time. In comparing the various measures through synthesis, we observe six varieties of note values and furthermore that these note values follow each other in irregular, mingled or promiscuous disorder. This variety of note value disorder, against a background of even accent well regulated, calculated and discriminate time order is exactly what causes rhythm sensation. The ultimate objective shall be a general knowledge of permanent value.

We shall study the metre and note-value found in the model. In the melody the simplest is the whole note. Study I, figure 1 specializes in this particular phase of metre which means it offers practice in sound duration equal to and identical with a note, a full measure of 4/4 time. It offers more than that; namely, a fast tempo as indicated by "allegro," an

Italian term. It also offers practice in the particular phrasing found in the model which joins or smoothly connects certain tones and certain measures.

Study I, figure 2 deals with half note values as a specialty. Figure 3 is devoted entirely to quarter notes and figure 4 treats the more fluent performance of eighth notes in like manner.

The student should also practice Study I in sixteenth notes. All these illustrations or studies should be referred to the symbols, questions and answers for comparison.

A vital feature of this practice system is the abundant amount of construction work which is due to the finding of each and every detail and then creating special studies which develop all these to the utmost. Besides specializing in details, embodies in the "absolute objective" model as innumerable above, this system concerns itself also with the intervals or the distance between tones. To practice the melody is to learn the intervals. These same intervals found in "Old Folks at Home" are to be found in any other composition and are therefore of permanent value. To observe this fact is indeed a great step of advancement through comprehension of likeness and to observe the new tune or melody which these intervals caused elsewhere, under another formation, distribution or arrangement is to comprehend by way of difference another step forward. Refer the measurement of intervals to symbols, questions and answers. Will be discussed later.

Study I, figures 5, 6, 7 and 8 offers abundant attention to the tone progression of the accompaniment featuring all the essentials in like manner described for the melody. Another likeness presents itself in that again we find intervals, that these intervals have an arrangement unlike that found in the melody is true and to comprehend this truth is progress. That these same intervals are to be found again in any other compositions and, furthermore, that they may appear as composite essentials of such compositions in either melody, harmony or accompaniment or all three is again a truism. To comprehend this truth, together with all the other truths is to perceive and conceive the truths about existing material which is of permanent value—a greater advance. Evolution is indeed at work. Through a process continuously showing likeness and difference, we are speedily progressing from the simple into the complex.

Again, all of Study II shows a con-

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tinuousness of like and unlike through the various figures when compared with each other and when compared with the various figures of Study I. In Study II, figure 1, practice is offered extensively in the alternating of a measure containing a whole note with a measure containing four quarters. The effect produced by the note value combination and these alternating is a metrical and rhythmical diversification. Comprehend this new sensation afforded by the irregularity of note value succession of each two measures and the steady pulse of time and tempo and again when compared with previous experiences gained in Study I; thus another advance. Compare Study II, figure 2 with figure 1. Half notes are used in place of whole notes; quarter notes take the place of former halves, and eighths replace quarters—difference. To use the same tempo signature in figure 2 as was used in figure 1 would double the speed. Likeness in tempo but difference in the result. To change the tempo signature to *lento* will result in retaining the movement of the piece; again, likeness in result and difference in tempo signature.

Nothing could possibly be offered to insure definite advance or intelligent progress than abundant varieties of these theme essentials — fragments and details. These variations are differentiations. For this reason, practically all the great masters wrote "Theme and Variations." Study II, figures 5, 6, 7 and 8 offers all of the above plus the difference in intervals.

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